

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 40.—No. 4.

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{ WITH 6 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATES.



"GREEK GIRL." FROM THE PAINTING BY FREDERICK ARTHUR BRIDGMAN.



"AFTER THE BATH—TUNIS." FROM THE PAINTING BY
FREDERICK ARTHUR BRIDGMAN.



"FÊTE OF OUED-EL-KEBIR." FROM THE PAINTING BY FREDERICK ARTHUR BRIDGMAN.

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THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



WHEN one considers the number of American artists represented, the generally high quality of their work, and the fact that many of the pictures were unquestionably among the very best works of their authors, the interest excited by the sale of the Clarke collection is not surprising. Many of the paintings were separately well known to exhibition-goers; but even to these the opportunity afforded by the sale was one not to be neglected. One does not often see together so many as thirty-one representative examples of Winslow Homer, thirty-nine of the late George Inness, seven of the late Homer D. Martin, and good specimens of the work of George Fuller, William T. Dannat, William M. Hunt, and other American painters, whose reputation time has consecrated. The prices brought at the sale should serve—not, in any case, as a limit, let us hope—but as a standard, which future buyers should attain or surpass. The following were among those obtained: George Inness' "Gray, Lowery Day," \$10,150; George Fuller's "A Romany Girl," \$4100; George Inness' "Delaware Valley," a valuable example of the painter's early manner, \$8100; Winslow Homer's "The Maine Coast" brought \$4400; George Inness' "Wood Gatherers," \$5600; Albert P. Ryder's fantastic moonlight landscape, "The Temple of the Mind," \$2250; Winslow Homer's powerful painting, "Eight Bells," \$4700; "The Lookout," \$3200, and "The West Wind," \$1175; Homer Martin's "Adirondack Scenery," \$5500, and Winslow Homer's most dramatic, but not most satisfactory painting, "The Life Line," \$4700. The collections of Hispano-Moresque ware, Greek vases and terra-cottas and Chinese porcelains, selected with uncommon taste, brought \$66,939.50.

THE art movement throughout the country continues to show signs of increasing vitality. Baltimore has now its Municipal Art Society, organized on the same lines as those of New York, Boston, and Philadelphia, and is rejoicing in the reopening of the Walter's galleries, to which several new pictures have been added, notably Fortuny's "Arab Fantasia," bought with several other pictures at the Stewart sale of last year. A "Holy Family" by Bonifacio, two portraits by Vandyke, one by Sir Peter Lely, of Charles II., and one by Sir Thomas Lawrence have been added to this celebrated collection. The Peabody Institute offers for competition for the second time its Rinehart Scholarship in sculpture, which provides the winning competitor with a residence and studio in Rome for four years, subject to conditions which may be learned by addressing the Rinehart Committee, Peabody Institute, Baltimore, Md. Meanwhile, Philadelphia takes a proper pride in the success of its Academy exhibition, "the best in recent years," Chicago agitates the question of art in the schools, Boston is holding a loan exhibition of M. Sargent's work, and Buffalo is setting vigorously to work to prepare for its Pan-American exhibition.

ARE we or are we not to have a new symbolism in art? The movement in France and Germany has almost vanished in a cloud of puerilities and affectations, but may it not succeed better here? The spread of mural

decoration offers a field in which the ingenious inventor of new symbols, emblems, and allegories may disport himself without let or hindrance. And, provided he does not become unintelligible or sacrifice beauty to significance, we do not see why his inventions should not be welcomed. After all, symbolism is a part of all the highest art, and is, perhaps, just that part which at present stands most in need of new life and new ideas. In a cartoon for a large wall mosaic recently exhibited by the Tiffany Glass Company, the designer, Mr. Wilson, has made a notable attempt to suggest by form and color a spiritual meaning. The mosaic is intended for a mortuary chapel, and its theme is "the Christian scheme offered to every soul as a true path to gain a happy immortality." To set forth this the artist has portrayed upon the river of life a boat drifting toward the sea of eternity, propelled through its waters by sturdy oarsmen who carry the arms of the seven champions of Christendom." We quote from a type-written description furnished us: "The boat is piloted by a beautiful figure representing Time." Near her stand Sorrow and Hope, the latter "a youth holding that magic instrument through which Orpheus made the wild beasts subject to his will. Hope is leading Penance to the Grace of God, which is personified by a figure of a majestic and awe-inspiring woman." At the other end of the boat is the Angel of the Eucharist, recalling the sacrifice on Calvary; and the space between is filled by a series of personifications of the Powers of the Soul, each identified by some ingenious emblem. Neither the bow nor the stern of the boat is shown, to indicate that we know nothing of the beginning or the end of existence.

MR. WILSON'S decoration fulfils one, and some people will think the most important, requirement that can be made of it—it is decorative. The figures are well drawn and well arranged, and the color, all in golden hues, is pleasing and appropriate. But will his allegory be understood without a long verbal explanation? He has made use of old legends and emblems, pagan, early Christian, and mediæval, the majority of which are now known only to the special student. His idea of the boat with its mystic freight on the unknown sea is essentially poetic, and reminds one of certain much admired passages in the "Morte d'Arthur," but will it as given here appeal even to the mystically inclined? He may answer that his purpose is, in part, to encourage the study of such subjects, and that to those who are already familiar with them his meaning must be plain.

It is safer, however, not to assume either much knowledge of these matters, or an eager desire to acquire it on the part of the general public. In this respect, Mr. Kenyon Cox has done wisely in the composition of his frieze for the new Appellate Court Building at the Architectural League's exhibition. Two of his figures wear the attributes of Mercury and of Ceres, but the spectator does not need to know even that the youth with the winged cap is the God of Commerce and the lady with the crown of wheat ears the Goddess of Agriculture and Plenty to understand his meaning, for the former holds a tightly closed purse in hand, and disregards the example presented by the latter, who holds out a loaf to Labor, distinguished by the usual implements of the mechanic arts. Mr. Cox's theme is not so abstract as Mr. Wilson's, but his sermon is one that he who runs may read.

MR. CAROLUS DURAN, whom so many of our younger artists regard with affection and respect as a sympathetic and helpful teacher,

is among the latest accessions to our colony of foreign artists, which already includes Mr. Herman Herkomer, Mr. Anders Zorn (of whose etched and painted work there has been a special exhibition at Keppel's), Mr. Boutet de Monvel, and Mr. Raimundo de Madrazo. All of these artists, we believe, have come here to paint portraits, and when we take into account the activity in that way of our own painters—of Sargent, Chase, Beckwith, Alexander, Bridgman, and many others—it seems as though there can be but few prominent Americans of this generation whose features will not be transmitted to posterity by some one of this industrious legion. One of the most fortunate of our visitors has been Mr. de Madrazo. His special exhibition at Oehme's galleries has been both an artistic and a social success. It has been visited by throngs of fashionable people, and, for once, their admiration was not misplaced. The charming little picture of Miss Lamont, the sympathetic portrait of Miss Trevor, and the brilliant and life-like full-length portrait of Mrs. Edwin Gould, while they please the uninstructed eye, are admired by painters for their technical merits, not forced upon the attention, but none the less real.

THE late Alfred Sisley was one of the foremost of the little band of painters called Impressionists, but who, like Monet, are really distinguished by their rendering of effects of light, and should properly be styled luminarists. He was born in Paris and was a pupil of that strict Academician, Charles Gleyre. But a visit to London with Monet and a view of the masterpieces of Turner gave him a new idea of the nature of the landscape-painter's task, and he felt it to be his mission to render more exactly than his predecessors the coloring influence of light and the air. But he was not attracted to the Turnerian composition or choice of subject. On the contrary, he settled in the midst of what, to Turner, would seem very tame scenery, near Moret, on the Loing, and contented himself with producing charming pictures of its peasants in their apple orchards and gardens in the warm, misty light of spring mornings.

AMONG the notable paintings of the William F. Havemeyer collection, which is to be sold at the Fifth Avenue Art galleries on Thursday evening, February 23d, are J. Appleton Brown's "Apple Blossoms" in May; W. G. Nettleton's "Meditation," a little picture of a French peasant girl, evidently inspired by Millet; the late George Inness' "Georgia Pines"; Jervis McEntee's "Christmas Evening," a view over a Hudson River town, the roofs and surrounding hills covered with snow; Arthur Quartley's "Three Fishers went a-Sailing," with an effective sunset sky, and George W. Maynard's "In Strange Seas," with a group of mermaids playing in the waves.

A CLUB has been started in London for which all women who have worked in Paris studios are eligible as members. It is proposed to hold four exhibitions a year to include oil, water-colors, pastel, and black and white. The initiation fee is fifteen shillings, annual dues for non-resident members, one guinea, and for London members, two guineas. Non-resident members besides exhibiting may consider the club rooms a permanent London address. There will be rooms and studios, to which non-resident members, by paying the additional fee, will have all privileges. A meeting will be held in London on the 25th of March, at which arrangements will be made for an exhibition to be held in May. Those wishing to exhibit should send their names to Miss Alice Hay, New Castle, Delaware.

BRITISH publishers and artists are moving to some purpose to prepare for the coming universal exposition at Paris. By the opening of the exposition a "magnificent and copiously illustrated volume," says The Athenæum, "will be published in London. The text, in French, is to be written by English art critics, and the subject will be the 'history of British art from its commencement until the present time.'"

IN taking up the cause of the birds against the milliners, Mr. Watts has shown his usual painter-like judgment. For a man who subordinates his art to social and political aims Watts has made very few mistakes. His intention may be clear or otherwise, but his subject is always put before us in a concrete, pictorial way. His faults are due to insufficient training, not to the lack of a pictorial imagination. In the present instance he represents the altar of fashion heaped with feathers from slaughtered birds, with a compassionate angel, whom Dante would call "a bird of God," bending sorrowfully over it. A thousand years from now the lesson may not be understood, but we may be sure that the picture, if it still exists, will impress by its line and mass and charm by its color.

THE London Truth has discovered what it thinks ought to be erected into a new Irish grievance at the Rembrandt exhibition at Burlington House. The trustees of the Irish National Gallery have, it appears, lent the Rembrandts possessed by that institution to the London exhibition, for entrance to which the Royal Academicians charge the public a shilling a head. It seems to Mr. Labouchère that "the Irish taxpayer has a fair ground of complaint at this. For some months residents in Dublin are deprived of the pleasure of seeing three masterpieces belonging to their own national collection, and therefore, in a sense, their own property. And, in the meanwhile, the Royal Academicians are actually making profit out of the exhibition of the works in question. This is one of those matters about which Englishmen write angry letters to the newspapers, but which other people regard with equanimity. There are Irish grievances which are purely sentimental, but none which are merely mercenary. And here we have a liberal sentiment on the one side, demanding that an artistic pleasure be shared with others, and, on the other side, a question of a few shillings.

THE loan exhibition of paintings by Claude Monet at the Lotus Club attracted more attention from the press than any other of the minor exhibitions of the month, though most of the pictures have been seen here several times before. Can it be that the newspapers are only now waking up to the fact that there is something in Monet, after all? And is this change due wholly to Mr. W. H. Fuller's affecting narrative of how, in 1845, the painter "walked the streets of Paris all day long bearing under his arm a picture that he tried in vain to sell"? There is nothing that so captivates the newspaperman as a pathetic little story like this, especially when it ends happily with a glowing account of the despised painter's final triumph. How that triumph has been attained, what are the artists' peculiar merits, so long denied, does not matter. It is likely that not many more people now than formerly see in Monet anything but a very rough and "owdacious" painter of impossible haystacks and incoherent architecture. But, little by little, his peculiar mood of seeing will come to be understood, and then he will be found to be a delicate and conscientious artist, whose aim is by no means to create a momentary illusion, but whose work is capable of giving pleasure by the hour.

THE COLLECTOR.

THE result of the Tisdall sale at the Fifth Avenue Art galleries should be a warning to collectors who indulge an inclination for buying old paintings on their merits. There were in the collection many interesting examples of the old Dutch school, but as no guarantee would be given that they were really by the painters to whom they were with more or less reason ascribed, the prices brought were as a rule extremely low. Among the best were \$105 for a head attributed to Adrian van Ostade, \$90 for a moonlight by Johannes Janson, \$85 for a "Portrait of a Girl," by Sir Godfrey Kneller, and \$240 for a "Return from the Hunt," by Pieter van Bloemen. Others sold for prices ranging from \$5 to \$50. A few modern paintings, as to the authenticity of which there could be no doubt, did better. A "Moonlight," by Von Thaulow, fetched \$450; an "Autumn Landscape," by George Fuller, \$175; and a "View in Venice," by W. Gedney Bunce, \$167.50. The total amount realized was \$8092. It will be interesting to see how the American paintings belonging to Mr. William F. Havemeyer will fare when they are sold, at the same galleries, on February 23d. The collection contains desirable examples of Abbey, Boughton, Inness, McEntee, Shirlaw, Smillie, Turner, and Wiles.

OF the bindings shown at the recent Grolier Club exhibition as "old English" it may, at least, be questioned whether one third were not executed on the continent. That the text is English or that a book was bound for some English owner and bears his arms is no conclusive proof that the work was done in England. From the general character of the design and workmanship it may be assumed that several of the embroidered bindings shown are of English make. Some of these are credited in the catalogue to the royalist nuns of Little Gidding. It is not until the middle of the eighteenth century that we find examples of known English origin by the celebrated Roger Paine and some of his contemporaries. But these, though unquestionably artistic, do not compare for beauty of design with some of the older books, such as the Arrian, printed at Basle in 1533, and bound for the Earl of Leicester, or, at any rate, impressed with his device, the "Bear and Staff."

FIFTEEN portraits of Canadian gentlemen and ladies mostly, painted by Mr. Alphonse Jongers, have been shown at the Durand-Ruel galleries. Mr. Jongers aims at a certain morbidezza of color, which some people find unpleasing. His work is mannered, yet is based on sound drawing and construction. He has lived, studied, and worked in Paris, Madrid, London, and Montreal, and now proposes to make his home for an indefinite time in New York. Among the most pleasing of the portraits shown are those of Dr. Andrew McPhail, Miss Adami, Mrs. Wauklyn and child, and Sir William C. van Horne.

AMONG the most valuable of the objects of art bequeathed by the late Baron Ferdinand de Rothschild to the British Museum, and only recently formally accepted, is an ancient Roman vase of chalcedony, carved with vine branches in fruit, and mounted by a fifteenth century Italian artist in gold and enamel. A small ewer of bloodstone, also of ancient Roman provenance, is similarly set in a highly wrought gold mounting enriched with a cupid and several fantastic animals and encrusted with rubies and emeralds. Other vases of the same period are carved from lapis lazuli, cornelian, and oriental onyx, and all are most artistically mounted. Priceless

Limoges enamels, of which several have been in the Spitzer collection, old plate, Renaissance jewelry, carvings, old majolica, and glass make up the bulk of the collection.

A VERY interesting group of paintings by American artists is to be seen at Clausen's gallery. Mr. H. W. Ranger is represented by three of his powerful landscapes, Mr. Edward Gay by his "Wheat Fields," Mr. John La Farge by two of his charming water-colors from Japan, and among others represented are Irving R. Wiles, Arthur Parton, James M. Hart, and J. Francis Murphy.

MR. DWIGHT W. TRYON's poetic landscape "The Rising Moon" and a few other of his works have been shown, by the kindness of the owners, at Montross's gallery. "The Rising Moon," a simple New England landscape very charming in tone, has not before been seen in this city. Of the other pictures, "Evening—Early Spring" has been etched by Alexander Schilling, and "Autumn Evening" and "Winter Evening" have been engraved by Elbridge Kingsley.

THE prices recently obtained in London for examples of old Persian art will surprise collectors who have not been giving due attention to this class of objects. At the sale of the textiles belonging to the late Alfred Morrison, a silk carpet, seventy by forty-eight inches, sixteenth century work from Ispahan, brought \$1275; a silk carpet, an old Polish imitation of Persian work, \$1325; and a carpet from Herat, sixteenth century work, one hundred and thirteen by eighty-two inches, \$4200. The Polish silk carpet factory, we are informed by a little brochure published by Mr. Dikran G. Kelekian, was founded in the early part of the sixteenth century at Warsaw by a merchant named Mersherki, who had visited the East and had brought back with him weavers and designs from Persia. Some of the choicest products of his looms, enriched with threads of gold and silver, are now among the treasures of the Nathaniel Rothschild collection in Vienna. Several of the gorgeous old Persian rugs which Mersherki attempted to imitate are in Mr. Kelekian's possession.

THE paintings by Mr. Vassili Verestchagin, the famous Russian traveller, philanthropist, and painter, which have been exhibited at the Grafton Gallery in London, and have been reproduced in photogravure by the Berlin Photographic Company, are provoking a good deal of discussion. They represent incidents in the disastrous Russian campaign of Napoleon I., and, like Tolstoi's celebrated chapters on "Peace and War," they aim to tear away the overgrowth of legend and show the bare historic reality. One critic calls them "boldly colored arguments," and says that the effect of the pictures is that of a "blizzard of forms and tones." In fact, the photographs of Verestchagin's paintings look decidedly better than the originals, which are, as a rule, too large and too crude to be pleasing. But the author's aim is not to please, nor even to paint, but to preach a powerful sermon against war. In this it must be admitted that he succeeds; and if we say that his art is barbarous, it may be answered that it is effective.

NEW instances of American progress in industrial art are constantly turning up. The visitor to the display of American cut glass at Dorflinger's will be repaid for his trouble by the novelty of many of the patterns designed to display the lustre and the purity of the material. Formerly we looked to England for the best work in this line; but now American work takes the palm for both design and finish.

FREDERICK ARTHUR BRIDGMAN.

THE desire to classify, to "place" a man, to label him as possessing such and such qualities, or as working in such a vein, is responsible for the sameness of the work turned out by many an artist. The public dislikes novelty; and when at last it has grown accustomed to some particular mode of expression of a man's genius, it demands that and nothing else to the end of the chapter. In this way, the subject of this article has become known as a pupil of Gérôme and a painter of Algerian and ancient Egyptian life and manners, though, in reality, not one of Gérôme's pupils is more unlike his master nor possessed of more versatility. Reference has been made to this fact in the notice of the exhibition of the artist's works at the Bousod-Valadon gallery last month, but it may be necessary to restate it here; for the notion that Bridgman is an archaeologist and Orientalist in art, and nothing more, must be eradicated before a true and thorough appreciation of his talent can become possible.

There is, of course, a wide basis for the popular idea concerning him. His first great success was a picture of ancient Egypt, "The Burial of a Mummy," which the great Egyptologist, Maspero, came to his studio to see. From the artistic point of view, he has made as profound a study of the civilization of old Egypt as his friend, Alma Tadema, has of ancient Rome. He has been able to explain to such an authority as the late Dr. Birch, of the British Museum, peculiarities of Egyptian design which puzzled even him. Thus, in the bas-reliefs the eye is drawn full front, though the face is in profile, and the ends of the linen girdle are conventionally represented by a device familiar to all students of Egyptian art, and which looks like nothing more than it does the cow-catcher of a locomotive. The reason is that in the process of conventionalization of the figure for the purposes of symbolic wall decoration, the ideals of parts of the figure and costume became fixed before that of the whole; and this important principle of interpretation Bridgman was the first to explain to Dr. Birch.

On both sides of the western Mediterranean, in Algeria, and along the Riviera the artist has lived and travelled, making an immense number of studies and sketches, which have suggested the incidents and the backgrounds of many of his pictures. His fidelity to local types, scenery, and costumes is unquestioned, and is apparent in the "Women of Constantine" seated at the embroidery-frame under the shade of the wil-

lows and sycamores of their garden; in the "Fête of Oued-el-Kebir," at Blidah, where the throng of white-veiled women pass like daylight ghosts among the tombs, or sit to chat and eat comfits while resting against the gravestones. His eye has even penetrated the privacy of the harem, and he has depicted the women of Algiers at their window overlooking the blue sea and the white roofs and the gardens of the city, or lazily stretched, half robed, upon the silken cushions after the bath. Ancient Greek life has also claimed his attention, and as before the rise of Rome the Mediterranean may be said to have been a Greek sea, his studies along the Riviera,

Belgium and Northern France, the scenery of Switzerland, the ocean. We reproduce two of his charming and expressive portraits. Of his decorative work, a description of his Paris studio will, perhaps, furnish the best idea.

The house, on the Boulevard Malesherbes, has behind it a garden communicating with the studio on the Rue Jouffroy. The main studio, fitted up in the Renaissance style, its walls panelled with fine old tapestries and embroideries, is decorated at one end with a classic landscape, with the tops of flowering horse-chestnuts in the foreground. At the other end is a gallery giving access to an "Ancient Egyptian" room, the entrance to which, with the artist in the costume of an Assyrian conqueror, bow and scourge in hands, is presented in one of the illustrations to this article. Nothing in its kind can exceed the beauty of this entrance, with its clustered columns, flanked by statues of Horus and Isis placed against the latticed windows, the lotus-bud decorations of its pilasters, and the agricultural scene portrayed upon its frieze. The costume worn by the artist testifies to the care taken by him in restoring life and reality to antiquity. The interior is filled with his collections and studies of ancient Egyptian art. Another room is devoted to Greek and Etruscan remains—the art of both countries was essentially Greek—and has a frieze of figures in red on a dark gray background, separated by fluted pilasters. The overmantel is a little Doric temple; the sofa has its arms supported by carved griffins; a tragic mask hangs above the mirror, pedestals support copies of the Venus de' Medici and the Antinous, and statuettes from Tanagra and Myrina; ancient pottery and glass are disposed on shelves and brackets. An Eastern room contains Persian rugs and embroideries, gold-wrought stuffs from Cairo and Constantinople, and souvenirs of Algerian travel, but nothing Japanese or Chinese. The artist feels that the arts of these countries are too distinctive to be mingled with those of the nearer Orient. In short,

Bridgman is somewhat of a purist in the matter of style. It seems to him that a room in which the products of civilizations so different as those of ancient Greece and mediæval Europe, or of modern Japan and modern Turkey, are huddled together appears as ludicrous as a gentleman hurrying off to a masked ball in a Henri II. costume, but protected from the cold by an up-to-date overcoat. He carries out this principle even in the framing of his pictures. A Louis XV. frame does excellently for the portrait of a pretty woman, but would be absurd for his picture of "Cleopa-



MR. FREDERICK BRIDGMAN IN THE COSTUME OF AN ASSYRIAN KING AT THE ENTRANCE TO THE ANCIENT EGYPTIAN ROOM IN HIS PARIS STUDIOS.

with their shady foregrounds and distances of violet, blue, and orange, have furnished a setting for many such an idyl of the Grecian lands as that which we describe in the report in this issue of *The Art Amateur* of the exhibition of the Architectural League.

But, as has been said, modern Algeria and Greek and Egyptian antiquity do not by any means absorb all of Bridgman's activities. He is a great traveller, and wherever a subject appeals to him the desire to paint it is likely to be aroused, and is seldom resisted. Thus, he has painted the peasant types of



A FEW
IMPORTANT PAINTINGS
BY
FREDERICK ARTHUR BRIDGMAN.

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PORTRAIT OF MRS. J. WALLER.

"AT THE WINDOW: ALGIERS."

"OUR NEIGHBORS. WOMEN OF  
CONSTANTINE."

"AT THE RUNNING BROOK."

"SOLITUDE: THE MOUNTAIN  
STREAM."



ST. LOUIS  
READING - ROOM.  
Library.



tra Visiting the Isle of Philæ." Our American fashions in framing seem to him barbaric. We seem to prefer a gorgeous frame with a picture in-it to a picture properly framed. Harmony and subordination of what is merely accessory to that which is important are the essential principles of his work in decoration.

But little space is left for a sketch of the artist's life. He was born at Tuskegee, Ala., in 1847. His father was a physician. Having early shown a marked taste for drawing, and there being no other opportunity to furnish an outlet for his talent, he obtained work with a bank-note engraving firm in 1864. In two years he abandoned this sort of work, and proceeded to Paris to study under J. L. Gérôme at the École des Beaux Arts. At first, as has been said, he painted scenes in Brittany in a rather low key of color; but a visit to Algeria in 1872 resulted in a complete change of style. Next year he went to Cairo and up the Nile, the most notable results of which trips were the "Funeral of a Mummy," already mentioned, now belonging to Mr. James Gordon Bennett, and "The Sacred Bull, Apis," in the Corcoran Art Gallery, at Washington. Since 1868 he has been a constant contributor to the Paris Salon. He has received medals at the Philadelphia Centennial Exhibition of 1876, the Paris Salons of 1877 and 1878, at Munich, Berlin, and Antwerp, and the Universal Exhibition of 1889, when he was president of the art jury. He was made a Knight of the Legion of Honor in 1878, and has received the Order of St. Michael from the Bavarian Government in 1897. He is a member of the American National Academy, the Society of American Artists of New York, and the Society of American Artists of Paris, France.

#### EXHIBITIONS.

THE two important exhibitions of the month have been that of the Architectural League and that of the American Water-Color Society. The Architectural League's show was, as usual, extremely varied, including models and designs of buildings, statuary, mural paintings and decorations, designs for stained glass, wrought iron, and other metal work, stamped leather, burnt wood, embroideries, and, in short, everything that can be put to decorative use in or about a building. Among the most striking exhibits was that of the Perth Amboy Terra-cotta Co., a façade in polychrome glazed terra-cotta in Italian Renaissance style, with windows separated by pilasters supporting an ornamental frieze, harmoniously colored in tints of dull pink, pale green, white, and buff. The general employment of this material in our streets would be much to be desired if we could be sure that it would always be used with such excellent judgment. A plaster model for the French Renaissance palace which Mr. W. A. Clarke, of Montana, is to build at Fifth Avenue and Seventy-seventh Street, is remarkable for the ornate character of the design. Lord, Hewlett & Hull and K. M. Murchison, Jr., are the architects. Mr. Clarke will be remembered as the principal buyer at the Stewart sale of last season. Of the architectural drawings shown, that of the new Fifth Avenue front of the Metropolitan Museum, by the late Richard M. Hunt, was the most important. It is in the severely classic style of the present south front, but ornamented with Corinthian columns and groups of statuary. In front of it is disposed a cast of Mr. French's striking bust of the architect. Another handsome design is that of the proposed library and museum for the city of Plainfield, N. J., by the architects Tracy & McGonigle. In drawings for interior decoration there was little to compete with the three or four designs,

rich and sober in color and inspired by real architectural feeling, contributed by Arnold & Locke. The color scheme for St. Thomas Aquinas' Church, Brooklyn, was especially harmonious and dignified.

In sculpture, Mr. Barnard's colossal statue of "The Hower," intended as one of a group to illustrate the arts of primitive man, was, by all odds, the most impressive exhibit. Some decorative panels, by Philip Martiny, intended for the exterior of a house for Mrs. Ernesto Fabbri, show graceful figures in high relief and a tasteful architectural framing. A sketch model of Mr. H. H. Perry's "Neptune," intended for his fountain in front of the new Congressional Library, attracted much attention. H. K. Bush-Brown, Thomas Shields Clarke, A. P. Proctor, and J. F. Mowbray Clarke are well represented. Mr. Bridgman's decorative paintings, grouped together in the front hall, are one of the most important features of the exhibition. A full account of his work will be found elsewhere in this number.

Mr. A. B. Sewall's joyous and sunny painting of holiday-making Greek youths and girls conducting a "Hecatomb" of black oxen through autumnal woods is easily the



PORTRAIT OF MISS ELEANOR TAFT. BY  
FREDERICK ARTHUR BRIDGMAN.

best piece of decorative painting that he has yet shown. Of Mr. Cox's handsome frieze for the new Appellate Court Building we have spoken in another column. It will add to the painter's already high reputation. Mr. Lathrop's serious studies for his too ambitious painting in St. Bartholemew's Church renew our confidence in his future. Though the picture is a failure, these studies will yet bear fruit. We are unfortunately obliged to pass with mere mention Mr. La Farge's small design for a memorial window, "The Angel Troubling the Pool." The large, unfinished cartoon fills space that might be better occupied. Mr. A. S. Locke's "Head of St. Cecilia," a sketch for stained glass, Mr. Charles R. Lamb's altar with reredos and a figure of Christ enthroned, in marble and mosaic, and Mr. Frederick Stymetz Lamb's solemn and effective design of angels bearing scrolls are among the best things in their respective lines.

THE American Water-Color Society, wisely preferring quality to quantity, has, this year, a somewhat smaller, but also a better

show than usual. It is, indeed, so uniformly good that it is difficult to select certain pictures for notice without neglecting others perhaps just as worthy. In praising Mr. Albert Herter's "Gift of Roses," however, we are only echoing the judgment of the jury, which has awarded to it the Evans prize for the best water-color in the exhibition. The subject is a pretty girl in the semi-classical costume of the empire who is smelling a bouquet of roses as she walks. It is very pretty, very clever, and, if there is still some suggestion of the fashion-plate about it, there are also abundant signs of serious intention in the drawing of the figure and the general scheme of color relations. The same artist's "A Venetian" is frankly a decorative essay in the key of red, and it is nothing more. Miss Clara McChesney's "Sleep," a study of a mother and child, is, as is usual with this conscientious artist, satisfactory in drawing, tone, and expression. The *blasé* critic may wish that the artist would occasionally vary her subjects or her manner, but she is doubtless wise in keeping on in the path which has led to success. Mr. Charles Mente is one of the very few of our younger water-colorists who show decided traces of German influence. His "Golden Sunset" is full of color, broadly handled, romantic in sentiment, but suffers from the prevailing fault of the German school, an ambition which overshoots the mark. The same discontent with the natural and the same inability to invent anything really artistic is to be noticed in the very clever but unsatisfactory work of Mr. Albert Sterner. In Mr. Frank Russell Green's "Song of the Nightingale" the young lady who plays a mandolin by the light of the moon is exceptionally well drawn, and there is a quality of sincerity about it that distinguishes it from most other works of its kind. Of the many artists who are creditably represented in the exhibition we can mention but a few, and these almost at random. Mr. James Henry Moser has a series of sparkling little landscapes, Mr. Arthur Hoeber a good evening effect, Mr. C. F. Gruppe two excellent sketches of Holland, Mr. Edward Potthast a marine, "Off the Grand Banks," Mr. Ross Turner another sea-scene, "The Falcon," very different in conception and treatment. The most striking part of the decoration is a magnificent stained-glass window by Mr. Louis C. Tiffany very happily disposed under the main stairway, where, lit from behind, it is in full view of the entering visitor. But it is a rather dangerous neighbor for the water-colors.

THE Pratt Institute, of Brooklyn, has been holding a series of interesting exhibitions and lectures on the fine arts. The important collection of antique European and Oriental textiles belonging to the Institute has been shown in the art gallery, followed by an exhibition of forty paintings by Henry Prellwitz and Edith Mitchell Prellwitz. A course of lectures on Italian, French, Flemish, German, Dutch, and English painting has been begun by Mr. Walter S. Perry, the Director of the Department of Fine Arts. These lectures, which are free to the public, take place in the Assembly Hall on Wednesday afternoons.

THE collector of artistic rarities who does not propose to found or enrich a museum, while gratifying his taste and his curiosity, usually desires to purchase what will be of decorative value, also. But one is often disappointed at finding that a beautiful and costly trifle is of little or no use in decorating a room. The dealer who, like Mr. Gardiner, offers expert advice in securing the best decorative effect should have his hands full of business and reap a well-earned reward.



BIRD IN FLIGHT. JAPANESE CARVING.  
JAPANESE CARVING.

II

A FEW of the simpler patterns, geometrical and naturalistic, made use of in the art department of the Tokio University, were illustrated in our last number, and some account was given of the tools and the manner of using them, and of the progressive steps by which pupils are led from the simple cutting of straight lines to the reproduction of conventionalized natural forms such as those of pine branches and waves. It remains to sketch the later stages of the course, the production of highly finished naturalistic forms in relief and in the round, and the treatment of the human figure. As in the first article, the illustrations are taken directly from the carvings in the Macy collection belonging to the New York Teachers' College, the right to produce which The Art Amateur owes to the kindness of Mr. Churchill, the director of the art classes.

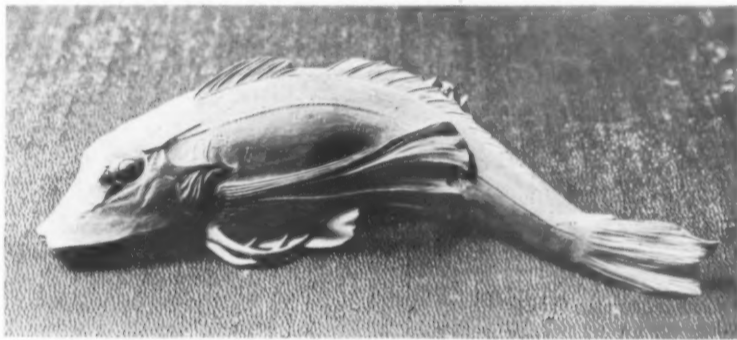
At the end of the second year the pupil is supposed to have progressed from the geo-



A CHINESE SAGE. JAPANESE CARVING.

metrical work and the flat reliefs shown in the figures 1 to 3 of the first article to the more or less rounded relief and the indica-

tions of natural form shown in figures 4 and 5. The last of these, the "Wave and Setting Sun," is an example of a sort of work which has been developed in a special degree in Japan, combining open cutting with carving in relief. Up to this point the pupil has been engaged in practice tending to give him skill of hand and surety of eye, without regard to utility. But the sort of work shown in figure 5 is in very great demand in Japan for the *ramma* or frieze-panels which serve at once to decorate and to ventilate a Japanese room. From this point on, the pupil may be expected to turn out salable work, and is allowed to exercise some discretion and freedom in the handling of the design. There is, however, still much to learn. The pupil has already been practised in the outlining of birds, at rest and flying, and in the carving of simplified forms of frogs, fishes, and other animals, of trees and flowers, and of those fabulous monsters which delight the Oriental imagination. He is now led on to the closer observation of nature and the acquisition of



A JAPANESE CARVING OF A FISH.

skill in the rendering of texture. The form of the animal is analyzed, by no means as we do in our studies of anatomy, but the heads and wings of birds, for instance, are studied in various positions, and several ways are shown of imitating the texture of feathers, always by an easy and natural play of the tools. As will be seen in the example here given, the wing and tail feathers are distinguished from the more downy feathers of the body by a more severe and firm treatment. Similarly, in fishes, the greater or lesser stiffness of the spines of the fins and tail and the variations of the texture of the skin, from a mere roughness to well-marked scales, are taken note of. Some of the more advanced examples, if reproduced in plaster, might almost be supposed to have been cast from the life. In the rendering of the human figure the same course is pursued. There is a gradual advance from a conventional treatment such as that shown in the ideal head of a Chinese sage to the more naturalistic rendering of muscles and features in the statuette of a Buddhist saint. But the conventionalism is never so rigid as that of some ancient Egyptian work, nor the naturalism quite absolute except in some productions of an essentially vulgar character. It will be seen at a glance that the drapery of the priest or saint is highly conventional, so is the hand which holds the vase, and a sculptor acquainted with Japanese art will find traces of the conventional even in the modelling of the exposed portion of the torso.

It is in the inculcation of a national ideal style that the Japanese method of teaching mainly differs from ours and approaches, rather, that pursued throughout the great periods of Greek, Gothic, and Renaissance art. The student is taught first the results



JAPANESE CARVING OF A FISH.

of the observation, taste, and practice of former generations in the simplest ways of producing suggestive and agreeable forms. The results of this early training are seldom obliterated by the closer study of nature and the greater latitude allowed to individual tastes and aspirations later. It thus happens that the Japanese have still a national style in sculpture, so marked, indeed, that it will not answer for Europeans or Americans to copy their models. We, on the other hand, have no definite notion of style, no ideal. We study nature more in a scientific than an artistic spirit, and each individual artist adopts at the end of his pupilage some ideal of the past, little or not at all understood by the public. Yet we wonder at the obtuseness of the latter, that it cannot admire at one and the same time all the imitations of the spontaneous arts of other countries and other times produced by hundreds of sculptors and carvers. R. R.



A BUDDHIST SAINT. JAPANESE CARVING.

## DRAWING FOR REPRODUCTION.



As we spoke recently about translucent drapery, it might be well to speak of opaque forms. The coat in "The Academician" by Claude is certainly a successful rendering. There is no suggestion of the coat being of diaphanous material. In the drawing of the woman hanging out the clothes the same effect is got by the use of solid black on the woman's waist and gown. Generally speaking, solid black is used for decorative effects. In the initial on this page the black on the man's stock is particularly effective. But other things being equal, we should say that for an open-air effect a solid black should be used sparingly, as it does not suggest atmosphere. The dark on the tree trunk and foliage is more suggestive of atmosphere than the woman's gown. When, however, an effect of strong contrast in nature is to be obtained solid black has its advantages even in realistic drawing. It is used advisedly in the river scene by Boucher. Notice that in the trees in the distance there are no blacks. It is merely in the reflections in the water, and we recognize that a reflection in the water is a less tangible thing than an optical illusion. The reflection of the trees in the water seems to be nearer than the trees themselves.

In publishing the two animal studies we give our readers a chance for comparison. In the case of the bears the texture of the fur is made a great deal of by Scalbert. Bradley seems to have taken less pains to show the texture of the horse's coat, but he has been mindful of local color, and we distinctly see a white and a dark horse. So it is that artists having a special object in view use technique to make those objects clear. They try not to be slaves of technique. The student who will not copy our illustrations line for line, but will attempt to draw a coat in the manner of the Claude, a reflection of the water in the style of the Boucher, or endeavor to render the fur of two black cats in the manner of the Scalbert, or a black cat and a white cat in the manner of the Bradley drawing, will be apt to make the greatest progress. The two specimens, the Lami and the Meissonier have similar qualities, which are interesting. The pen lines seem to run over them with perfect ease, as though the artist hardly guided them. Any one, however, who will give the studies more than a cursory glance will see that the artists were strong draughtsmen and thoroughly familiar with anatomy. It is a well-proportioned hand that holds the pipe in the Meissonier study, and the ear in the Lami drawing grows out from the head with its proper helix. It is full of character and evidently belongs to this particular man.

Nothing is more deceiving to the beginner than the free lines of the artist. They suggest carelessness, yet, as a matter of fact, it is more frequently the case that the artist was a careful workman and was simply limited in time or wished to obtain the life of the whole pose rather than the details of costume. No artist, for example, was fonder of detail than Meissonier. Had he painted the subject which he has here so rapidly sketched, the chances are that he would have worked a week upon the figure. You may depend upon it that in this drawing he did not mean to represent a complete man, but simply wished to record a certain pose. Quick pen

sketching may be used for recording poses or, in fact, for recording any impression of nature. But the student must not confuse the possibilities of pen drawing with the mere accidents of pen drawing. Here Meissonier used a pen as we might have used a pencil—with no idea but that of employing the full gamut of tones which pen lines will give.

ERNEST KNAUFFT.

## FIGURE PAINTING.

SUGGESTIONS FOR COPYING THE STUDY "A CUP OF WATER," BY WALTER SATIERLEE.

**OIL COLORS:** The canvas to be used must be single primed, gray in color. A fine quality of bristle brush is a most important part of the outfit. The brushes should be rather long and pliable, so as to give freedom of touch. Let them be of various sizes; four or five will be necessary, and one red sable to draw in with. The palette should be set with Cremnitz White (or Silver White), Yellow Ochre, Raw and Burnt Sienna, Raw Umber, Vermilion, Rose Garance and Garance Foncée, Vert Emeraude, Permanent Blue, Vandyke Brown, and Cobalt Blue. A medium of linseed oil, turpentine, and a drying oil or siccative de Courtrai, a dipper with a wide mouth to enable a good, large brush to enter easily, a palette-knife, scraper, and paint rags, with a piece of charcoal, will be all that are necessary.

We are now ready to commence work. To point the charcoal, cut it the reverse way to a pencil—that is, cut it toward instead of away from you; it will not break so easily then. In drawing, the first thing to be thought of is the large outside forms. Be sure to have the subject well placed on the canvas. Do not elaborate on any one piece until you are sure the proportions are correct. It is not necessary to draw in every stone; the larger being found, the others can be easily painted with the brush afterward. Exactness with the drawing of the figures is necessary. When finished, secure the charcoal lines by passing over them with a little Raw Umber and Cobalt Blue mixed with your medium so as to be able to give a free line.

Now you are ready to paint. Start with the open doorway, that being a principal feature in the picture on account of its intensity. Follow with the other dark shadows or masses, using Vandyke Brown, Garance Foncée, and a little Permanent Blue and Raw Umber, varying the colors a little according to the picture. It must be understood that White is more or less used with all the colors, except in the very darkest shadows.

The cast shadows should be next painted, using White, Cobalt Blue, Yellow Ochre, and a little Rose Garance. You will now have painted the background to the principal figure. Special care must be paid to this part, as unless the values are correct the figure will stick to the background instead of being in front of it. The colors for the faces are: Vermilion, Rose Garance, Yellow Ochre, Cobalt Blue, and White. The skirt is painted with Raw Sienna, Cobalt Blue, and White. The petticoat will need Vermilion, Raw Umber, White, and a touch of Rose Garance. The child's apron is the same, with a little more Rose Garance. Now lighten the interior of the house with Raw Umber, Raw Sienna, and White, a little blue being added to the woman's cloak. Finish the picture by working on the big masses of light and adding the necessary detail.

**WATER-COLORS:** A sheet of Whatman's 140 lb. paper, divided in quarters, will give you the size you require for the work. Dampen the paper until it is fully stretched and place it over a sheet of wet blotting-paper placed on a board, and press the two together until perfectly flat. A towel or a piece of clean paper should be used for this purpose. When you see no dampness,

by looking at the paper sideways, it is ready to be drawn on.

Cobalt Blue is the color which is most easily washed out and also the most atmospheric to draw with. Use the point of your brush with your arm stretched out. If you cannot do it at first, try and habituate yourself to it. It is the correct way to draw. For a beginner who cannot get on without a pencil the paper should not be wetted until the drawing is made. Be sure to have a good, pointed, red sable brush for the drawing. A medium-sized red sable brush, a bristle brush, very flat, with few bristles, and a larger and cheaper brush, such as ox-hair or camel's-hair, are indispensable for a water-colorist. The bristle brush will be found invaluable in taking out wrong lines or lights. The bulk of the work will be done with the red sable.

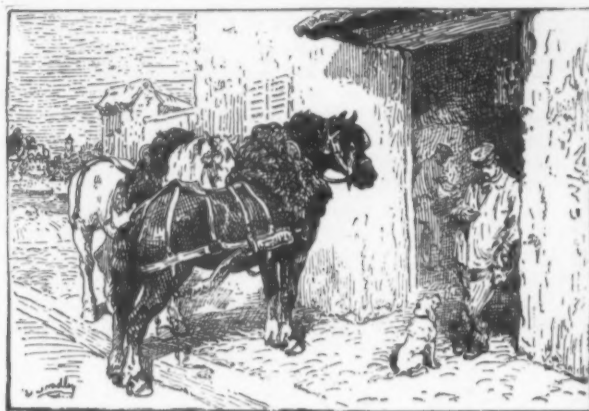
In starting, commence with the shadows and big masses of dark, using Sepia and Indigo, breaking the color with Alizarin Crimson. The latter is a new color brought out to replace Crimson Lake. It is a madder and has almost the brilliancy of carmine, with greater durability. Try and get the full depth of the tone at once. In order to do this, the color must be used without much water. Next paint in the general tone of gray in the background, using Cobalt Blue, Yellow Ochre, and Rose Madder.

You are now ready to paint the figure at the well. For the hair use Sepia, Raw Sienna, Rose Madder, and Cobalt Blue. For the flesh tones use Rose Madder, Yellow Ochre, and a little Hooker's Green No. 2. The shadows and markings in the face should be painted and allowed to dry before putting on the flesh wash. For the girl's waist use Antwerp Blue and Sepia; for the skirt Burnt Sienna, Sepia, and Cobalt Blue. In every case paint the shadows first and let them thoroughly dry before applying the local tone. For the skirt use Vermilion, Rose Madder, and Sepia. For the child's apron add a little Rose Madder to the above mixture.

The roof of the building is painted with Burnt Sienna and Rose Madder. The white of the building is toned down with Yellow Ochre, broken with Cobalt Blue and Indigo. Endeavor to preserve the effect of sunlight by keeping the edges of the cast shadows sharp. For the interior of the building use Burnt Sienna, Alizarin Crimson, and Indigo. The ground is Yellow Ochre and Indigo. Hooker's Green broken with Rose Madder and Yellow Ochre will give the leaves of the plant; and Vermilion, Rose Madder, and Cobalt Blue the flowers. They must not be made too brilliant, or they will not take their place in the picture. Sharpness of touch will give brilliancy as much as the color used. If you find your colors fade out when dry, you must know you are using too much water for the amount of color.

**PASTEL COLORS:** A tinted, velvet pastel paper is the best to be used, but it is expensive. The ordinary gray or grayish buff ingrain paper makes a very good substitute and is much cheaper. The student can learn a great deal by working in pastel, and the beautiful effect of pure colors placed one over the other is very helpful in training the eye to see and to delight in color. It is important to get a very large and full box to start with, as innumerable shades will be required. Draw with charcoal as you would for an oil or water-color painting. A hard-pointed pastel can be used for finishing or drawing in over the charcoal. Do not rub the colors together too much, for the effect is much finer when placed one over the other undisturbed. Should the pastel become too thick, flip it from the back, or remove with a bristle brush or chamois stump. Start in with the deepest dark and the highest light, and then work at the intermediate tones.

RHODA HOLMES NICHOLLS.



PEN DRAWINGS AND SKETCHES. BY VARIOUS ARTISTS.

## HOW TO DESIGN FROM NATURE.

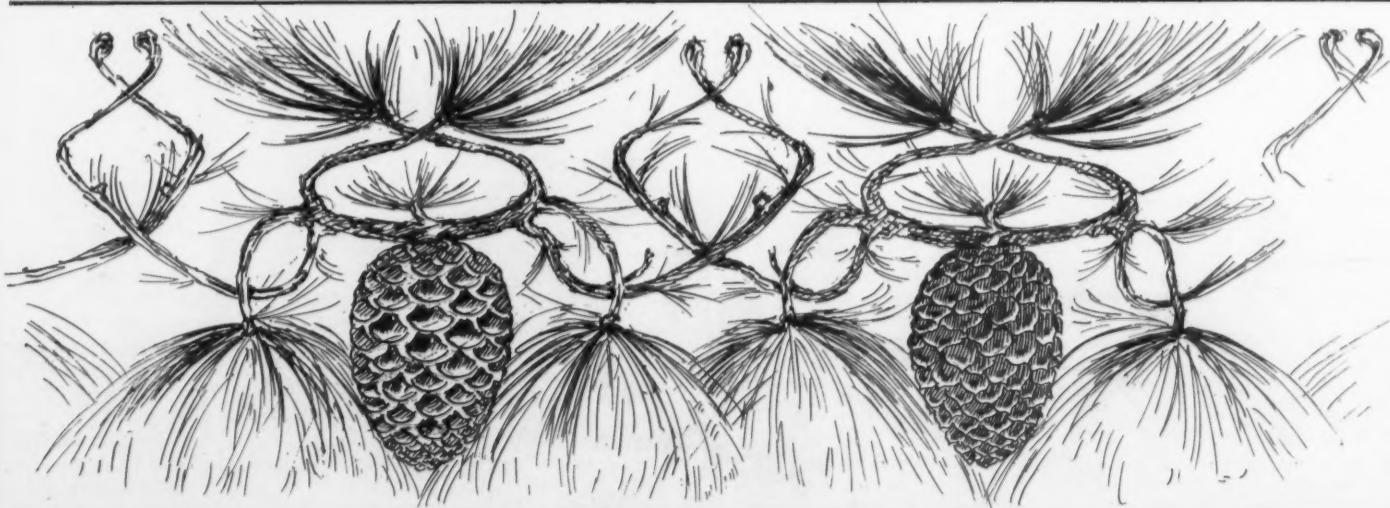


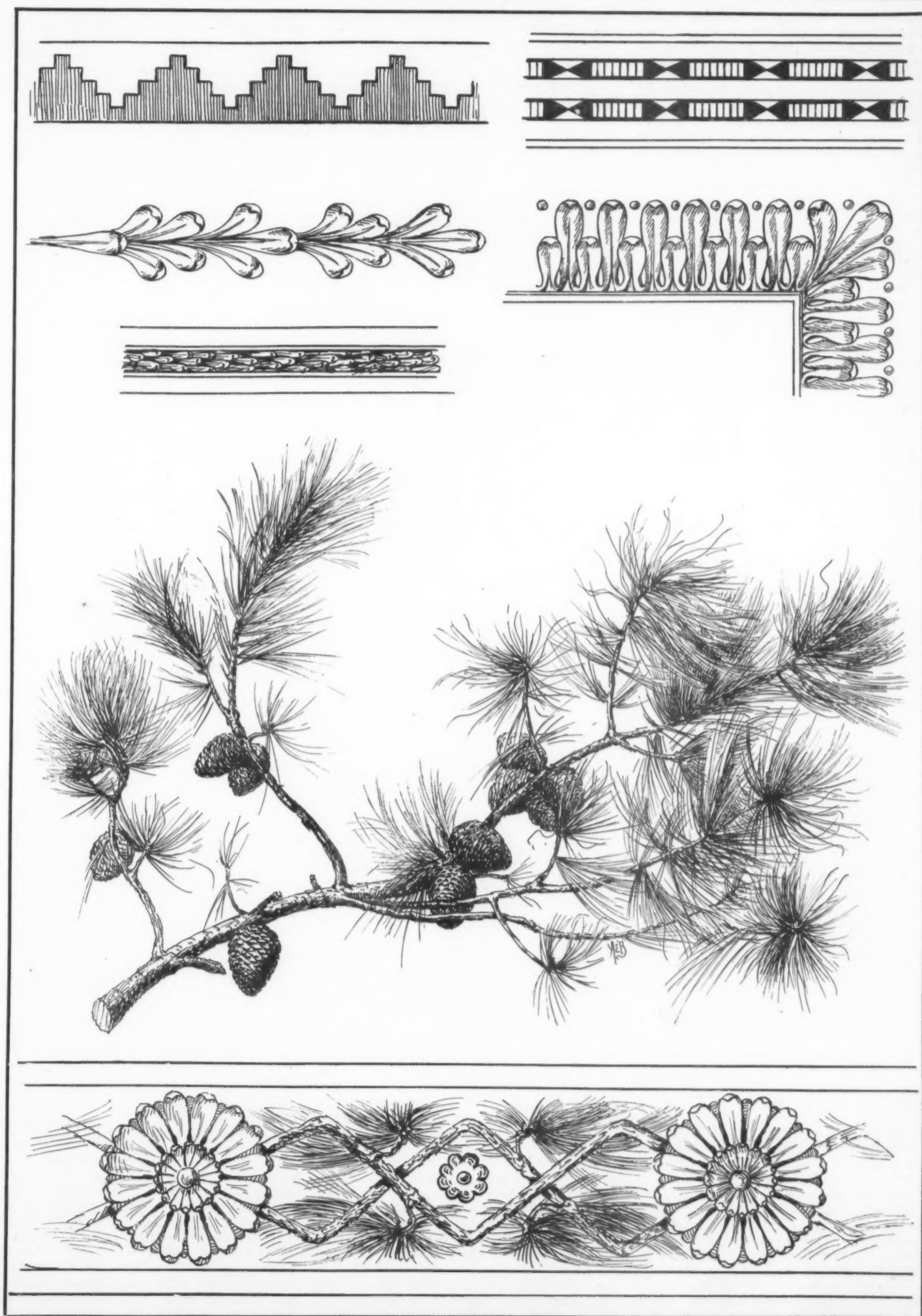
In the following series of sketches upon ornamental art or decoration an effort will be made to induce the reader to take such simple bits of nature as may be found almost anywhere and turn them into useful ornaments, by first drawing them as they are, thereby ensuring a careful study of their appearance, growth, and general characteristics, and then finding the underlying principles of all decorative art by applying the knowledge so obtained in making designs suggested from their natural forms—not necessarily following any given style, but rather to follow the principles of all styles, and then to adapt the natural forms to a given style. By following this course, it is hoped that while acquiring a knowledge of the characteristics of the various styles of ornament, it will be at the same time interesting, and the results may be put to real practical use. So we will commence by noticing what must have presented itself to the mind, while drawing the bit of dead pine picked up at the side of the sea. It forms, of course, a circular stick or stem, partially enclosed with bark. The bark is formed of a series of leaf-like forms, apparently growing out of each other, not overlapping, as in the case of fish-scales; notice also that the direction of each leaf is straight, the same as the circular stick they enclose. Three distinct spiral curves are formed running around the stem, one long curve about seven degrees off the vertical line, and, turning to the right, is formed by the leaves as they lie side by side; another, also turning to the right, at about forty-five degrees off the vertical line, is formed by the terminals of each leaf; and the third, turning to the left, at about twenty degrees off the vertical line, is formed by the juxtaposition of the leaves on their left side. This with the growth of the tree itself, its pine cones and bunches of spear or needle-like leaves, will give you a great deal of material to work with in making patterns to decorate any given object or space. Many more will come to your mind than those illustrated here. It will be well to remember that all ornament must be subservient to that which it is intended to decorate. However beautiful nature has seen fit to make the bark

that encloses the stem, it still remains a stick or stem; none of its usefulness is impaired for the sake of ornament; a plain, smooth bark would no doubt serve as well to protect the stem, and ever so ugly a flower in form or color would answer to precede the fruit and seed, and ensure its propagation. But nature has seen fit to make this world beautiful, and has given us the sense of sight to appreciate its beauties. Where nature has been so lavish and sets us such examples, no excuse is needed for making man's handiwork beautiful. It is a necessity, it satisfies our feelings, as the apple orchard in spring charms our eyes and gives us a promise of fruit in the autumn. Would the veriest utilitarian prefer to go through the world blind, depending upon the remaining four senses for his preservation and enjoyment of life? All the senses are for our good, and should be cultivated to give us the best results. We walk through the fields, hear the rustling of the leaves, the song of birds, see the beautifully formed and colored fruit, gather it, and enjoy its perfume and delicately feel its texture before tasting it; and the utilitarian, it seems, would be hardly able to determine the sense which contributed most to his enjoyment of the fruit. He certainly would not be likely to taste that which was offensive to the sight, touch, or smell. All the history of the human family shows we appreciate beauty of color and form. The question is so often asked, "Of what use are beauty and color?" and the answer so frequently given, "None," that it seems necessary to refute such assertions and show that everything which contributes to our happiness is of use. Having endeavored to prove the usefulness of decoration, we will try to cultivate a taste for the best and most suitable form of decoration. However beautifully and naturally we modelled a full-blown rose to form a cup, it would hardly be a useful drinking-vessel, and the more natural the less useful. It would be much better to make a suitable cup for your purpose, and then decorate that with a full-blown rose if you wish. Then construction would be decorated, not decoration constructed. The construction of anything, jewelry, wearing apparel, furniture, houses, or boats, becomes the plan upon which we form our decoration. The savage with his canoe first makes a suitable shape for its purpose, one that will be buoyant enough, and carry him with swiftness through the water. Upon that you find his decoration. If he used only imitation, he might have made a boat to represent a water-

fowl, with room for him in its empty body, and perhaps he might make it a wonderful imitation of nature, but its usefulness would be impaired. It follows, then, that imitation is not necessarily decoration; and when we see the gas-flame emerging from calla lilies, we pity the lily. But from all natural forms some ideas may be gleaned to conventionalize into decorative details, alike pleasing to the eye and hand, for often the sense of feeling has to be considered. We do not like sharp and scratchy buttons or jewelry, however pleasing to the eye, because they have to be handled, nor do we like a lumpy, uncomfortably carved chair to lean back in or sit upon, nor sharp points in dado, wall, or banister, to tear one's clothes when going up or down stairs. However true all these may be to any period or style, we shall soon tire of them. Having our plan or construction to decorate, a suitable motif from nature must be thought out. Oftentimes the object itself will suggest it, and at first we will consider decoration in the flat, or color upon color, although generally the same rules will apply to both, flat and modelled. By modelled I mean that which is actually raised or lowered from the ground—as in silverware, for instance. The accompanying few suggestions from the pine may be painted perfectly flat in one color upon another. One of the pine cones shown in a border pattern is drawn so that, if needed, one could make a stencil for it, as for all the patterns if desired, or they could be modelled in relief. A charming pattern could be made of the pine branch and cones to cover a large space, as wall-paper or frieze, and it would be well to so try and utilize the sketch of the branch, or, better still, obtain some and work from the real pine. You will find it lends itself admirably to ornament. The cones are sometimes pointing up from the stem, sometimes down, and sometimes in twos, threes, and fours. From the same place on the branch, in the case of four, they point in all four directions at right angles from the branch. The pine can be used also for embroidery; the long stitches would make excellent leaves, and could be massed as they are in nature. With a little thought, one could find an almost endless variety of ornament from this bit of nature.

We shall begin with primitive ornament or that of the savage race, and see how they decorated almost everything they used, sometimes for the sake of ornament alone, and sometimes as symbols. The representation of natural objects as they appear is seldom found in their work. Their limited





THE NATURAL PINE, AND ITS CONVENTIONALIZATION. BY ARTHUR E. BLACKMORE.

knowledge of drawing may account somewhat for this, and also the scarcity of tools and pigments to work with, yet they produced some really excellent ornament; its very conventionality may rival and often excels as pure ornament much that has been done by civilized people, who have merely imitated nature. Their very satisfactory management of mosaic work with beads, and also the ornaments made with notches cut in and filled with color. Their ornament illustrates very well some of the fundamental laws of ornament—namely, series and contrast—almost all their patterns being formed by a regular repetition of the same forms, and occasional masses of light on dark or dark on light, the colors being simple or primary colors mainly, but sometimes a charming brown green or orange is found with black and white. We shall find also that much of their work was really writing, because drawing has always been the universal language; even the African bushmen still talk to one another by drawing upon the sand with an arrow-point, as we illustrate with pictures to-day, the alphabet of drawing being only three letters—the dot, straight line, and curve. The savage told his story of so many men, horses, or canoes of the friend or foe by so many rough drawings of the same, and by being in series and repetition it formed an ornament to his dressed buffalo-hide or tepee. It is well we should know and study what has been done in the different styles of ornament, because the more we know of them the more material we shall have to work with; so in the next number we shall commence a simple study of the three great divisions of the nine principal styles of ornament with their variations.

ARTHUR E. BLACKMORE.

#### FLOWER PAINTING IN WATER-COLORS.

##### II. DAFFODILS.

In this issue I will treat of daffodils, one of the earliest and most popular of spring flowers. Do not omit to dampen the paper before beginning the drawing; this is important, as the color flows so much more smoothly when this is done. First make a very faithful and delicate drawing of the study with a hard, well-pointed pencil. Begin at the centre of the principal flower, working gradually outward. Be sure to draw in carefully the edges of the petals, and especially those of the cup of the flower. I particularly emphasize this, as the form of the outline is always in a certain measure lost in the painting. Try to get the drawing as correct as possible at first, as an undue use of

the rubber spoils the surface of the paper and makes it hard to paint on.

Complete the sketch before beginning to paint. Avoid tracing your study, for, although this is easier, you will not make any progress in drawing, and when you come to sketch from nature you will feel completely at a loss to put on paper what you see before you. If you are very skilful with your pencil, you could make your drawing first on a separate piece of paper, and when you are satisfied that you have got it as nearly like the

cessity of being particular in these matters, and be glad you have acquired careful habits other than by a painful and hard experience. Make sure that your brushes, palette, colors, and so forth, have all been kept clean since last working, and have them all ready for use round you.

Now begin the painting with the centre of the principal flower. Commence, as before, with the lightest tint, letting each wash dry successively before putting on another. This manner of working will be found very beneficial, especially to the beginner, who for a first training requires to cultivate accuracy of form both with brush and pencil. Never outline the shadows, but model them with the brush. Practice alone will make you skilful in obtaining the form without the aid of the pencil.

Do not use your color too dry or too wet, but endeavor to obtain a happy medium by which the brush will perform smoothly and easily what you want it to do. If the color settles in pools and forms hard lines, then it is too wet; if it drags on the paper, then it is too dry. If the tint is pale use more water; if it is dark use more color. Avoid going beyond the pencil lines with the brush and leaving ragged or woolly edges. I have repeated in part what I said in our last lesson, so as to impress it on the mind of the student.

Yellow flowers always present more or less difficulty, the shadow color being hard to distinguish. The colors necessary for this study are: Lemon Cadmium, Yellow, Pale Cadmium, Orange Cadmium, Viridian, Payne's Gray, Indigo, Prussian Blue, and Indian Yellow. Put each wash on smoothly, not dragging the brush over a portion already painted, thus leaving streaks. Never retouch a wash while wet, but apply the color with decision and leave it. It is best to reflect well as to what you intend to do before wielding the brush. The transparency of water-color depends on the decision with which the color is applied.

Begin by putting on a pale tint of Lemon Cadmium over the whole flower, painting each petal separately, and leaving a thin, white, broken line round each petal and where the cup touches the petal. This gives brilliancy to the whole. Let the first wash dry, then where the color is intensified use Pale Cadmium with a slightly drier brush and more color. The shadows can be put in with a mixture of Payne's Gray or Orange Cadmium. The tints of the shadows do not vary so much in daffodils as in some other flowers where the coloring is more subtle.



DAFFODILS. WASH DRAWING BY FRANCES WALKER.

copy as you can make it, transfer it to your pad. This is done by going over the drawing on the wrong side of the paper with a soft pencil, then laying that side on the pad, and going over the right side carefully with a sharp point, being careful to correct any omission or defect in the sketch you intend to paint. I must also again caution you against passing your hand unnecessarily over the paper. Such small details may appear of little consequence to the beginner, but as you advance in your studies you will see the ne-

Use Lemon Cadmium and a little Viridian for the tube of the flower, and a little Prussian Blue and Viridian for the little bulb toward the end. The husk will be Pale Sepia, and where reddish a little Burnt Sienna. The leaves and stems will be Indigo and Indian Yellow. A little Prussian Blue may sometimes be used to vary the greens. Use the same colors for the sacrificed flowers and leaves—namely, those at the top of the sketch in the second and third planes, and work them up less than the principal flowers, as shown in the copy. Search well for the shadows, and delineate them as faithfully as possible with the brush; this gives character.

The drawing shows a light background, for which a thin mixture of Prussian Blue and Burnt Sienna may be used; mix enough color to complete the background. Take a clean brush with clear water, moisten round the top of the picture, then take your second brush filled with the color, lay it on, beginning about midway of the moistened paper, working down toward the flowers, and being careful not to put it over the flowers. The moistened paper allows the color to blend gradually round the outer edge. Always moisten the paper as you proceed. Work the background first on the right-hand side, then on the left, a little bit at a time, never letting a dry edge form, as it ought to appear as one flat wash. When dry, proceed in the same way, and lay on another wash over the first on the shadow side of the picture—namely, the right, and tone it gradually off toward the left. The student may try a small study from nature, varying a little from the copy. Place two flowers close together, but facing differently, one a little higher than the other; then a side view of a sacrificed one may be



DECORATION FOR A VASE. (FRONT VIEW.)

placed above them with a few leaves. Long-tubed daffodils may be treated in the same way.

FRANCES WALKER.

BONE BROWN and Vandyke Brown are good colors, either of which may be made available for glazing by mixing with pure poppy oil or megilp. Either is better than Asphaltum, which will turn dark and crack with time.

## THE CERAMIC DECORATOR.

### DECORATION FOR A VASE.

I WOULD suggest as a treatment for the design (two views of which are shown on this page) rich autumn colorings. First moisten a cloth with spirits of turpentine, and go over the entire surface of the vase, moisten-



BONBONNIÈRE DECORATION. BY A. W. D.

ing well. This gives a surface upon which the design can be readily sketched. Do not say, "I cannot copy the design I always trace." Because you have always traced is no reason why you should never try free-hand work. Keep the growth of the vine in your thought, and try with your pencil to create a design. It need not be an exact copy of the one here pictured, and, indeed, you need only use this as a motive. Prepare the palette as directed in my article in the February issue of *The Art Amateur*, which, for this study, should consist of Albert Yellow, Yellow Green, Brown Green, Yellow Brown, Russian Green, Blood Red, Carnation, Ruby Purple, Black, and Turquoise Blue.

Begin to paint at the top of the vase. The berries are a bluish purple. Dip the brush into the ruby, and blend well into the same on the palette, then into the blue, and blend in the same manner, lightly indicating the berries on the upper left-hand side of the design. Start the foliage with Yellow Brown, into which blend a little Turquoise Blue and a suggestion of red on the tips of the leaves. The distant shadowed berries can be painted in a gray, for which combine Ruby and Russian Green. The foreground cluster of strong foliage can be a combination of every rich color on the palette. The stems can be treated with Yellow Brown and Brown Green combined, and shaded with Blood Red, into which has been blended a touch of Ruby. Do not try to paint each berry separately. Fill the brush with color and indicate the form of the cluster at the lower left-hand side of the design. Let your brush be full of Blue with a touch of Black and a bit of Purple. Use the medium freely. Lightly blend one color into another, then with a clean, round brush, moistened with turpentine, press lightly upon a cloth and take out a few round, clean-cut berries in the foreground. If you fear to work over them further, leave these white circles until the second firing, when you can shade them with perfect ease and freedom.

The distant butterfly can be painted a bluish gray with Turquoise Blue and Black (more Blue than Black). Vein lightly with pure Black. The large butterfly could be painted with Black and Albert Yellow. All of the dark shadows indicated in the drawing should be black. The lights are Yellow,

lightly drawn into the Black. Put in the veins by drawing a small, clean, pointed brush through the color where veins are indicated. Dry the vase thoroughly and tint. Begin at the top with Albert Yellow, next blend into a strong Yellow Brown, then down into a warm Dark Brown, using more Black as you reach the bottom. If the medium is used freely there will be no difficulty in blending the colors into each other, with but very little, if any, buffing.

When the background is quite dry, dust with dry color. Do not be afraid to dust over the design. It will be improved by doing so. For the second firing accent the design, strengthening where necessary. Repeat the tinting process precisely as for the first firing.

The top of this vase should be treated in metals and enamels, the method of which will be found on another page. I would suggest brown gold bronze, outlined with raised paste. The star-shaped blossoms could be done in white enamel, with a touch of yellow enamel in the centre of each. To produce this effect in enamel, drop a good sized dot at the outer front of each petal; have a perfectly clean brush ready, and while the dot is quite wet dip the point of the brush into the centre of each dot and draw toward the centre of the blossom. Then drop one yellow dot in the centre of each blossom. The enamel should not be applied until the last firing, and should be quite dry before sending to the kiln.

CECILIA BENNETT.

GOLD WITH RED FOUNDATION.—The red is very startling before gold is applied, but the effect is of more lasting and of richer gold than when put on the white china. Suppose it is the large handle of a chocolate pot; then



DECORATION FOR A VASE. (BACK VIEW.)

paint evenly, or dust on a brilliant red tint of color not highly fluxed. After it is fired rub until smooth as velvet with emery paper, and apply a solid wash of gold. This is a Dresden method for a rich gold finishing.

Try a little pink lustre in the rose colors used for flower painting. It is one theory for getting an exquisite shade of pink, and stands a very hot firing.

## THE TREATMENT OF THE ORCHID.



ORCHIDS rank among the flowers most graceful for decoration. The "threes" and "fives" suggested by their leaves are delightful shapes for any form of ornament. They are adaptable from the perfectly natural to the entirely conventional.

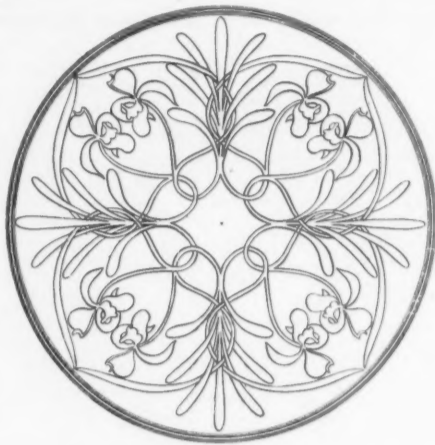
From the standpoint of china decoration, the conventional drawing is to be desired, although the coloring may be the same as in nature. If the flowers are drawn in natural shapes, they should be arranged to form a design or painted in panels which are conventional in arrangement.

The design for plate or bonbonnière has several borders, any of which could be selected as a final finish in paste, enamels, or flat gold, with several color effects. As a correct drawing is often lost during a painting, sketch the orchid design delicately with a mineral color and fire in before attempting backgrounds and other colors.

This design might be skilfully painted with lustres. Sketch with gold, using a thin, long-pointed liner, and fire with a large, flat camel's-hair brush; paint the entire surface with ruby lustre; pad quickly with soft silk and cotton until dry. Ruby put on in this way makes an exquisite light pink, but expertness is needed in handling, as the lustre dries quickly. Having the china cold is a help, as it keeps the lustre open longer. Do not change the pad while tinting, but continue padding until the "tacky" sound proves it to be almost dry. Take the pink lustre off flowers, leaves, and stems with a cloth moistened with alcohol or turpentine. Paint the flowers with ruby lustre, the leaves with light green and dark lustres, the stems in combinations of all three. Where the colors join they will make beautiful accidental tints, quite in harmony with the soft grays of the natural orchid. Do not mix the tints, but allow them to blend in flat washes. Lustres may be dried hard in an oven, but must be protected from the dust before firing. The least particle of dust develops a spot as large as a pin-head. I find the best way is to wrap the plates in tissue-paper until firing.

Another scheme of color in lustres is to tint quite heavily with yellow and paint the flowers with violet lustre, having taken the yellow off the flowers, and rubbing high lights off several of the leaves of each flower. Add deeper yellow, making the orchids of violet, yellow, and white on yellow lustre background. Where the violet touches the yellow, it will become a soft green color. Pink also has a green effect on yellow. If convenient to fire several times accent the flowers with ruby, and leave some brush strokes of pink lustre. Paint the narrow border with a tint of violet lustre, and sketch one of the designs over it with gold.

Instead of tinting with yellow lustre, another effect could be obtained by a background of Imperial Ivory, dulled with an eighth of Aufsetzweiss, to make a matt cream color, in contrast with the brilliant lustre; or a gold background would be very beautiful. If a gold background to flowers and leaves is



ORCHID DECORATION FOR A BONBONNIÈRE.

used, tint the border with ruby lustre, and carry out a design with paste and cream enamels.

The design entirely in gold and white would be the simplest method for a beginner, or in three shades of green.

The design as drawn in the supplement for embroidery is a good size for a plate or to decorate the new low shape of lamp. The



CONVENTIONALIZED ORCHID DECORATION FOR A PLATE. BY H. C. MILLER.

reduced drawing shows an appropriate size for bonbon box.

The border of orchids given in the supplement is suitable for a tiled border. Paint the heart shape formed by the leaves with heavy dark green or black, so evenly put on that it is a solid color, and the leaves and flowers with a light green, slightly veined with pink. For

the base of a glove box this design could be painted with two shades of gold over a color. Make an original arrangement of the same design, in connection with a monogram, for the cover of the box.

The more strictly conventional border of orchids shown on page 87 should be accurately produced in enamel leaves and gold paste work over a dark background of royal blue or Persian red.

FANNY ROWELL PRIESTMAN.

## ORIENTAL DESIGNS.

THE beautiful oriental design on the opposite page is suggested by the lines of the orchid. It could be carried out in three colors or two colors and a gold.

To carry out the design with lustres, tint the entire surface with light green very evenly. Perhaps it will be necessary to tint and fire twice before further work. Then draw the design with India ink, which fires out, and paint the darkest places with steel-blue lustre, and the other forms with dark green. Paint goes well over the lustre in any period of its development, and can be used for shading or in place of one of the lustres. For an ornamental plate the outlines may be in paste and gold, or in flat gold for a practical plate.

Another method: Tint the china with ruby, and paint the design with rich blues, greens, and purples. After the colors are fired select part of the design for silver lustre, which over fired color has a very oriental effect. It is the only opaque lustre, and is extremely useful in finishing. Whereas silver metal tarnishes, the silver lustre remains the same.

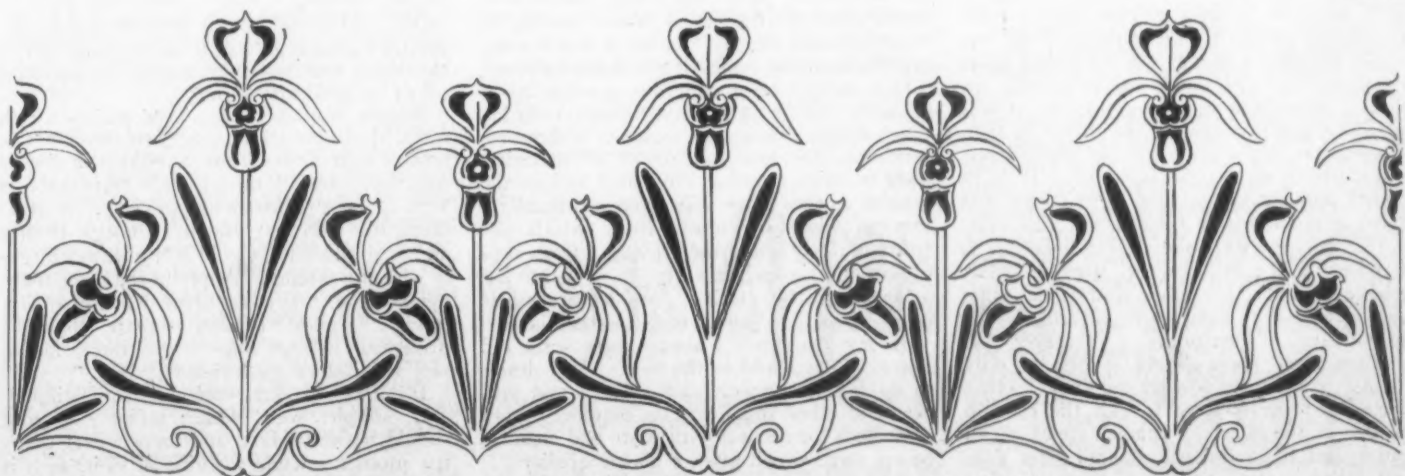
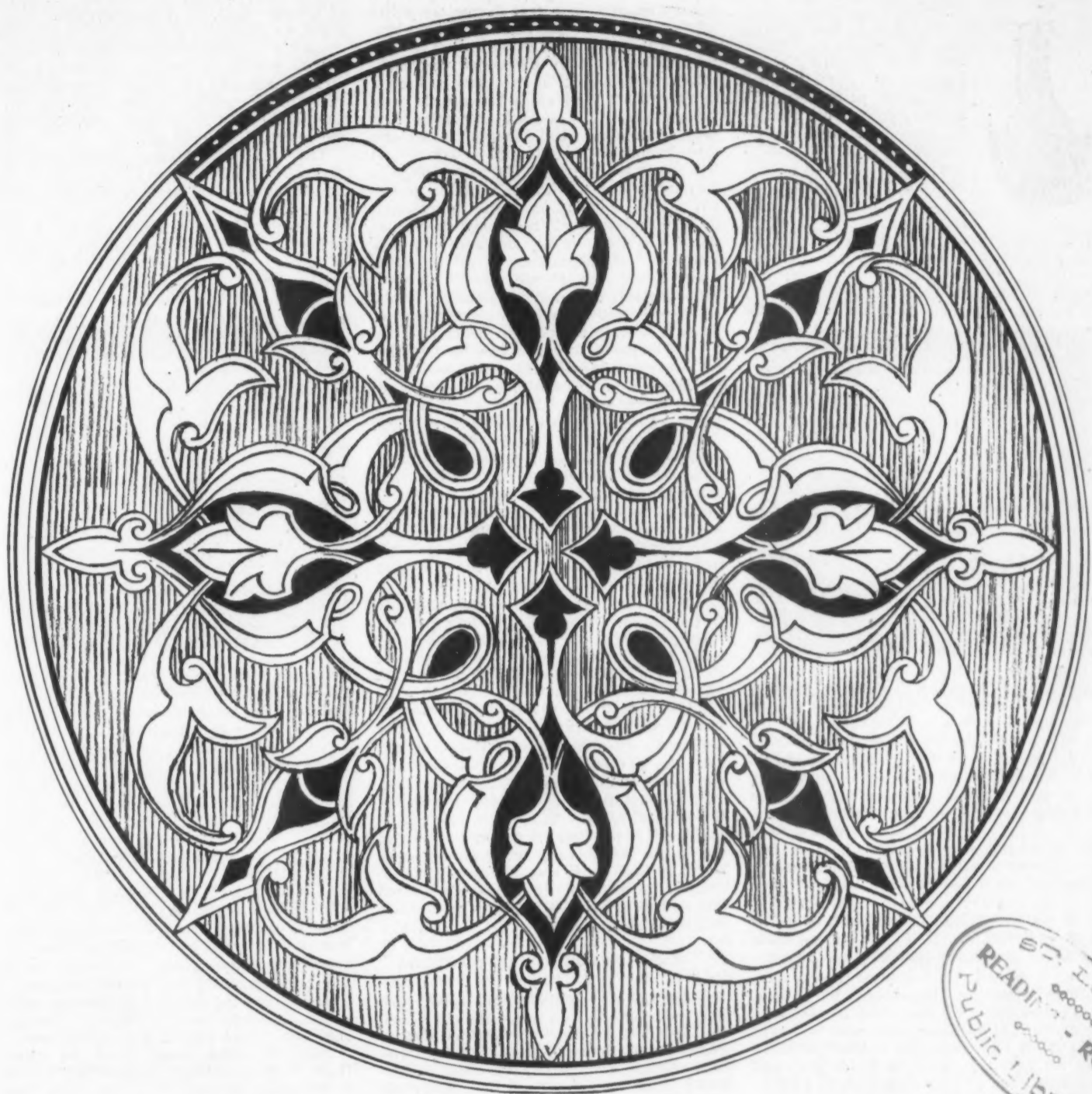
In connection with dark and metallic effects, leave the white of the china in some places, that the object may not lose its identity as china. Black as a background harmonizes with every color. Deep rich colors should be used in oriental designs, in combination with gold or silver. Enamels are appropriate in solid masses.

## THE USE OF LUSTRES.

—One color applied over another will give varied effects. Lustres can also be used over fired ground laid colors. White lustre applied over a tint of Coal-port Green will give it an iridescent effect, and so on with many colors and combinations, and it is worth experimenting with. You must be very careful that your china is absolutely clean before applying lustre. It is safer to dust it off with a soft camel's-hair brush, as it easily attracts dust, and it not only shows, but causes it to bubble and leave white spots after firing. If any lustre must be cleaned off, do it with alcohol very carefully, for the least tint shows after firing.

A favorite use of lustres in my work is in combination with different metals, such as green gold, Roman gold, and bronzes. Lustres are fired at the same heat as gold, and can be used at the same time. Too light a fire will cause them to rub off. Lustres go nicely on the softer glazes of ware. They can also be used on glass.

M. A. N.



ORIENTAL PLATE. BY ARTHUR W. DAWSON.

ORCHID BORDER. BY H. C. MILLER.

## THE ART OF MINERAL PAINTING.

## MEDIUMS.



THE mediums in most general use are Fat Oil of Turpentine, which is used for grinding powder colors, enamels, and raised paste for gold, and to some extent in painting, etc., is made by the evaporation of spirits of turpentine in an open dish, which leaves an oily residuum. Venice turpentine diluted with spirits of turpentine serves the same purpose, is almost colorless, and in every way is satisfactory and pleasant to use. Dresden thick oil is another medium for the same use. Either of these oils if used in excess will cause the color to run and scale off in firing, unless thoroughly dried out before stacking. English Grounding Oil is differently prepared, and is used in dusting on grounds with dry color, but there is a new medium for this purpose that has many advantages. Balsam of Copaiba is a moderately thick, resinous substance, used largely for tinting; it gives a body that will carry and evenly distribute a small amount of color over a large surface. For the same reason and because of its strong holding properties, it is used for laying in the first broad washes of any large work, especially for sky and cloud effects, and for heads and figures, which on this ground may be worked up to any degree of finish, by using ordinary care, without disturbing the first coat, provided it has been well dried over heat. Balsam has all the virtues of fat oil, without many of its disagreeable qualities, and is destined to nearly supersede the use of all other mediums.

Oil of Lavender is used to some extent for thinning tube colors to a convenient state for handling with the brush, but principally to retard the too quick drying of balsam and fat oil. In tinting and laying in large work, a good proportion of it is necessary, also in bringing up detail to avoid sharp, crude effects. Used too freely, it will cause a temporary inconvenience, on account of the colors running together, and consequent loss of detail, which, after drying, must be worked over, but will do no harm in the firing. This must not be confounded with the Lavender used in perfumery. It is known to the trade as Spike Lavender, and must be perfectly pure; if diluted or adulterated it will make trouble in working. Some object to the odor, and prefer Oil of Cloves, which is more slow to dry, or Oil of Anise—still more so—as is also Oil of Tar, which is a satisfactory medium for grinding raised paste for gold and enamels. There is less danger of their growing too oily than with fat oil.

Turpentine is used in painting (but not in tinting) in the same way, and in connection with lavender, it dries quicker and is quite as necessary. It may be procured from any house painter—a pint bottle for a few cents—but see that both bottle and turpentine are clean. After standing a few months it will become slightly thickened and oily, and then if used too freely produces the same disastrous effects as too much fat oil. It is in reality making fat oil, but is so cheap that there is no necessity for running this risk.

The first use we make of our mediums is in reducing the dry powder, whether color, gold, or enamel, to a paste, and at the same time grinding it sufficiently to remove the least trace of grittiness. Whatever the medium used, there should at first be only enough to bind the powder together, leaving the subsequent dilution to suit the case in hand. If the color or enamel seems at all gritty, put it out on the ground-glass slab, and make it quite wet with alcohol; grind with the glass muller until, when tested be-

tween the thumb and finger, it feels perfectly smooth. Upon the proper grinding of the powder depends, in a large degree, the purity of the color and perfection of the glaze. Flux will give a gloss or shine, but not the perfect, satiny lustre of properly prepared colors. Add alcohol as necessary to keep it in condition to work easily between the muller and slab. The alcohol evaporates in a very few minutes, and the dry powder can then be stored in a bottle, tightly corked, and will afterward only need grinding enough to thoroughly mix it with the medium; generally rubbing with the knife will be sufficient.

If fat oil is used, take only enough to partly wet the powder, and add to this a few drops of turpentine. If oil of tar is used, it will bear a little more, but in no case sufficient to put it in condition to use with the brush. Balsam, turpentine, or lavender will serve the purpose better. If one of the prepared mediums has been used—and there are several very good ones on the market—keep to the same idea of using, first, only enough to form the color into a thick paste, adding more as necessary in working. If the color is to be used for tinting (supposing it to have been ground in fat oil, which is the condition of the ordinary tube colors), add to it balsam enough to make it like a thick syrup, and then lavender to put it in condition to spread with the brush. This proportion will usually keep it open until it can be made smooth with the pad. But the weather has something to do with it. On a hot day, when there is little humidity in the air, the color will dry very quickly; then give a few drops of oil of cloves or anise and less of lavender. In no case get the color so thin that it will be watery. It must spread easily, but a very thin coat must serve to give a tint a little darker than is wanted when finished. It is no use to use a quantity with the idea of getting a strong tint; the proper amount of color must be there without an undue amount of medium. If it is just right, a very few touches of the pad will suffice. If it follows the pad in bubbles, it is too wet. Sometimes a dry pad will mend the matter, but generally it is better to take it off and add more color to that on the palette. If it becomes spotted and refuses to blend, it is drying too quickly, and needs more lavender. E. C. DARBY.

## PASTE, ENAMELS, AND METALS.

TAKE any well-ground paste, usually sold in one-ounce vials, and empty the entire contents on to the palette. Then gather it all together into a compact square about a quarter of an inch thick; with the blade of the palette-knife divide into nine parts, take away one little square, and fill in the space left vacant with special soft flux, then mix well, adding the section of paste which was removed to make room for the flux. When thoroughly mixed, return the paste to the bottle, leaving out the quantity required for immediate use, which should be a generous portion, as it remains open in good working condition much longer than a small quantity without re-mixing. The less you remix all materials used in china painting the better will be the results, as they grow oily from continual re-mixing with turpentine, from which the spirits quickly evaporate, leaving a fresh supply of oil after each mixing. It is well to use a horn knife for mixing paste, as steel turns it green, and the gold will be less brilliant.

In my own work I always have some old paste, which I add to the new. If I desire to do delicate tracery, such as cups and saucers and other small articles require, I have a medium for mixing with paste and enamels of my own, which gives a plastic quality.

To prepare it, take a small vial of water, to which add about a half-teaspoonful of glycer-

ine and a bit of gum-arabic about the size of a small pea. Dissolve thoroughly. A bottle of Dresden thick oil is also required. Take about the amount of paste you think you will require, add to this one third of the old paste, a small portion of Dresden oil, and, tipping up the bottle, add the amount of medium that clings to the cork, and mix well with turpentine, which must be perfectly new, otherwise the paste will become oily.

The smallest obtainable sable brush is necessary to do fine paste work, and if not fine enough, cut off some of the hairs (with a pair of sharp, pointed scissors) close up to the ferrule. Now try the paste, and if not stringy enough, add more of the medium. With paste mixed in this manner and a fine enough brush lines as thin as a hair can be produced. If dots and scrolls are desired, omit the old paste and use more turpentine.

Enamel can be combined with raised gold in an endless variety of ways. Take two parts of Dresden relief and one part English enamel, both in powder. Mix precisely as you mix the paste, omitting the soft flux, but using the same medium. The enamel can be colored with the dry paints. The greens, yellows, carmines, and blues will fire just about the color you send to the kiln. The salmon pinks, made from the iron colors, such as blood red, carnation, etc., will be entirely lost in firing, and the enamel will return from the kiln as white as if the color had never been used.

Paste and enamel should dry at least three days before firing, and never by artificial heat, as the outside surface is dried hard quickly, while the inside (particularly of dots) remains moist. When heated in the kiln steam forms inside, which quickly bursts the thin layer of hard enamel on the outer surface. The result we are all more or less familiar with—an unsightly lot of broken bubbles—which, with a few days of patience might have been a thing of beauty.

The next time you have gold work to do, instead of using the turpentine that your brushes have been cleaned in (perhaps through a whole morning's or afternoon's painting), try the following method: Purchase a large box of gold. It does not deteriorate with age, and is much more economical than a small box, and the results are more satisfactory. As a medium I use German lavender, sold by the trade as "essence for mixing bright gold." An ounce bottle can be purchased for twenty-five cents. That will last indefinitely. Unless the gold is comparatively fresh it should be heated until soft. Then add enough of the essence to mix the entire quantity on the glass. Have it thick enough to look like a rich brown paint, through which the china does not show. Gold prepared in this manner will remain open an entire day without further mixing. Each time that gold is mixed with turpentine it becomes more oily, until the gold separates from the oil. Hence the thick and thin places and the rubbing off of the gold after firing.

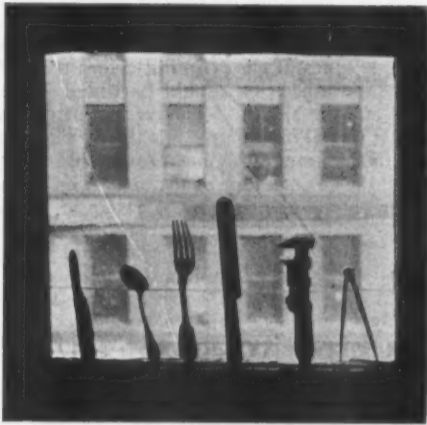
Bronze combined with gold makes a rich metal decoration for large jardinières. The bronze as it comes from the maker is always too hard, and if mixed with turpentine is sure to be streaked and uneven. To overcome this difficulty add to a box of bronze an equal quantity of gold and mix thoroughly with the essence. Apply in the same manner as gold. Any old brush will not do for gold. A good, flexible, square shader—preferably a large one—is absolutely necessary to produce good results.

In all large metal surfaces use a stippler, and stipple well while moist. Bronze should be well mixed and turned over every few moments while working with it, as it is mixed with color which will separate from the metal otherwise. CECILIA BENNETT.

## ELEMENTARY DRAWING.

INTRODUCTORY.—In this series of articles it is the aim of the writer to make the subject of drawing very plain—so plain, indeed, that any one, even a child, using these articles as a guide, can study drawing by himself. To this statement you may say, "Then the author intends to make drawing easy." To this there are two answers—"Yes" and "No." Yes, it is hoped that by explaining some things which are always puzzling to the beginner, the articles will make drawing easier. But we say "No," if by "easy" you imply that by reading these articles you will be able to master drawing without laboring over the subject.

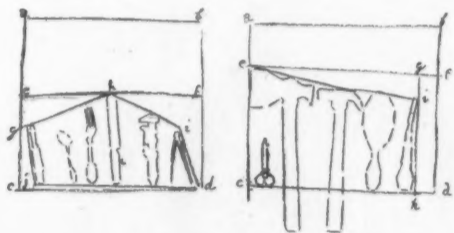
The drawing-books used in the schools often contain plates which are to be copied;



A. Half tone from a photograph of objects placed against the window-pane, that they may be silhouetted.

in so doing they supply you with an easier method of drawing than I shall give. I hope very soon to introduce you to the practice of drawing from nature, and this is a very much harder practice than copying from plates. So you see this series will make drawing difficult as well as easy.

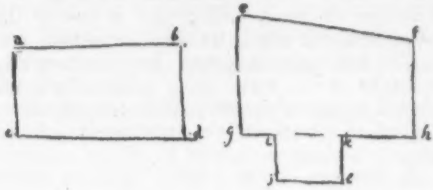
The beginner frequently asks himself, "Can I learn to draw?" and "How long will it take to learn?" Also, after studying a



FIGS. 3-4. This shows a geometrical figure *g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z*, which is found within the group *e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z*, the drawing of which form further assists the placing of the objects. This diagram also shows the objects "blocked in," that is, straight lines are drawn in place of curves.

given time, he asks, "Why have I not made more progress?" I will answer the three questions by applying to the last two stories. The first is told of the great German illustrator, Adolph Menzel: A friend, hearing Menzel was ill, visited him one day. Entering the artist's room he found him in bed intent upon drawing something, his bare foot sticking out from under the bedclothes. The surprised visitor asked him what he was doing, and was informed that he was making a study of his big toe! The second story is told of Lucas van Leyden, who, even when he was dying, "too feeble to rise, continued to draw and engrave in bed."

These anecdotes are not cited with the object of inculcating among my readers the



FIGS. 1-2. This shows how the objects may be seen as a group and how the lines *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z*, if first drawn, will help the placing of the different objects seen in the half tones *a* and *b* in proper relation in the group.

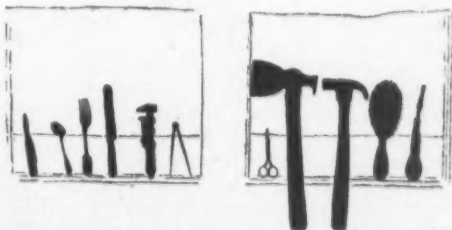
habit of drawing in bed. There are many French artists of shallow intellect who carouse in the evening hours, and the next forenoon hastily draw in bed their daily illustration, which should be thought out and wrought out in a more leisurely manner.

The point to be made is that the artist of genius is always drawing, always studying; that he learns to draw by drawing. On the one hand, he never says he has entirely learned to draw—for there is always something to learn; on the other hand, there is no time in his life, however early, that he refrains from attempting to draw an object upon the excuse that he has not had a lesson in drawing that kind of subject—not had a lesson in flower drawing, a lesson in landscape drawing, a lesson in figure drawing.

When he was nine years old Adolph Menzel assisted his father in drawing on the lithograph stone, and at the death of his father, when the boy was only thirteen, he became the sole support of his mother by continuing his father's lithographing business. Lucas van Leyden is said to have etched plates when he was only eight or nine, and to have been only sixteen (he might have been a few years older, as the exact date of his birth is not known) when in 1512 he engraved on copper the print of "Ecce Homo."

It is laughable to see the attitude of many Americans toward art study and art teachers. I have known whole families to move a thousand miles from the South or West to New York, at no little expense, that the son or daughter, aged perhaps twenty-six, might take up the study of art. They apply to the teacher, and with much emphasis explain what a sacrifice they have made that John (more often Mary) might take up the study of drawing. "And now, Professor," they add, "we can only afford to remain in New York one winter, so you must teach John the whole theory of art this season." The teacher turns to John and says, "Of course you have brought a portfolio of studies with you. Let me see them." "Oh," says the candidate, "I've never had any lessons in drawing, so how could I make any drawings? I wanted to wait until I could take lessons from you." Of course the teacher feels complimented that he should be selected as the one worthy master out of the metropolis's host of instructors, but he would feel more flattered if the compliment came from a mind of clearer judgment.

The answer to the three questions is plain.



FIGS. 5-6. This is the silhouette of the objects seen against the window-pane.

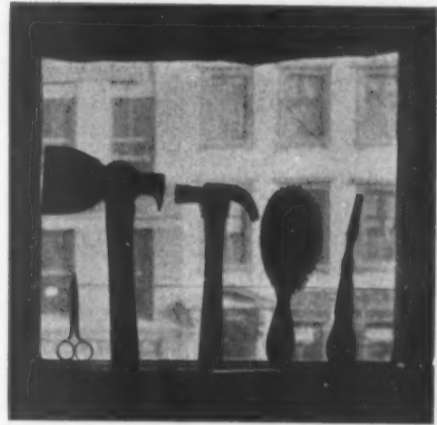
In nearly all cases the reason the student does not learn to draw is because he does

not practise sufficiently. There is not enough big-toe drawing among would-be artists.

A teacher can show you the road—he is not going to do the walking for you. If you want to learn to ride a bicycle or to skate, you must be willing to make a fool of yourself once or twice.

If you think these articles are going to prevent you from making mistakes in drawing, you are in error. You have to tumble once or twice in drawing as well as in bicycling or skating. The man who will not put on a pair of skates until he knows how to skate is not likely to learn. So much for the introduction—now for the instruction.

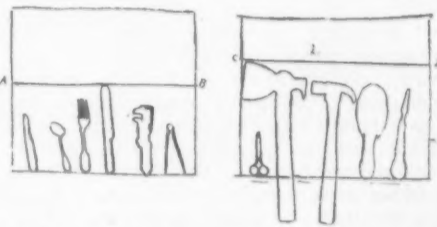
MATERIALS.—When John is not worrying because he has not been taught to "do waves," to "make grass," and so forth, he is worrying for fear the drawing materials he has are not the right ones. Somebody tells



B. Half tone from a photograph of objects placed against the window-pane, that they may be silhouetted.

him, perhaps, that at such and such a school the pupils draw with pencils covered with red wood, while the wood of his pencil is black; so he feels quite certain that until he gets those red pencils he will not be able to draw a landscape properly.

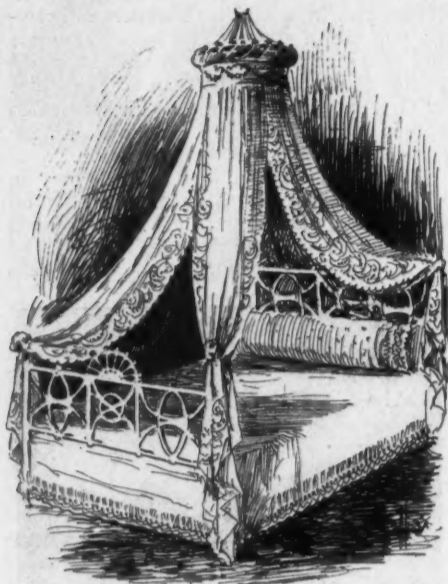
Don't worry about the materials you use. Of course, you may choose between blunt and fine tools. One cannot draw on a visiting-card with a house-broom. But Hokusai, the great Japanese draughtsman, did make a drawing, 30x60 feet, using a broom to draw with, his India ink being supplied from pails.



FIGS. 7-8. This diagram is given after the silhouette, as the idea is that if one can first see the silhouette he can then draw the outline.

You may draw with pencil, charcoal, crayon, pen and ink, or brush and ink. It is not the materials with which you work that is all important, but whether you see correctly. Learning to draw is learning to see. There are different kinds of seeing. A leaf seen under the microscope is a different image from a leaf seen with the naked eye. Most people think they see correctly, but they do not. They do not discriminate; they use their memories to help them out. If you should place an A B C book upright against the window-pane like our objects, and ask a hundred people to draw it, they would all draw fairly well, making the letters A B C very much as the artist sees them; but if the book should be tipped backward or forward,

so that it was almost horizontal, and you ask another hundred people to draw the book, and did you not call their attention to the fact that it was *not* standing upright, they would draw it the way they *think* they see it—that is, as though it was standing upright, giving full height to the letters A B C, while,



DRAPERY FOR A BED. FROM THE DRAWING BY W. P. BRIGDEN.

as a matter of fact, the height of the letters on the book lying almost horizontal is much less than their width. (This will be explained in a future chapter.)

One of our objects, then, in these articles will be to teach you to draw objects as you really *see* them under certain conditions, and not as you *know* them to be from seeing them under previous conditions. It is wise for you, then, in following these articles, to admit from the beginning that you do not see correctly, but that you are willing to learn to do so.

**OUTLINE.**—Let us begin with the matter of outlining. It is not necessary to draw in outline, but it is the general custom of artists to begin a drawing by first outlining the principal objects. It is often difficult for the beginner to do so, because he does not see the outline of objects plainly. As a matter of fact, there are no outlines in nature. There are simply margins to forms and colors. The word "margin" is a good one to bear in mind; and in the photographs given herewith I have tried to make it plain that the shapes of the margins of the objects against the window-pane tell what the objects are. By drawing these margins as in Figs. 2 and 4, it is said that we outline the objects. In No. 3 we have filled in the outline with black, and are thus said to draw a "silhouette" of the objects; and when in nature objects are seen dark against light, as in the photograph, they are said to be "silhouetted." With the idea of "margin" and "silhouette" in your mind, you will learn a good deal from this chapter. I would suggest that you study the theory of outline by training yourself to see objects in silhouette. You may at first follow the method shown in the photograph, of placing things against a window-pane, but after a while you will observe in nature similar effects of silhouette; you will see trees, hills, and buildings silhouetted against sunset skies. By moonlight and electric light, you will see the shadows of leaves and branches upon the roadway and on the side of a house.

One of the important results of learning to see objects in silhouette is, that it makes you realize how much character can be got in

a simple drawing. Simplicity is one of the most desirable attributes for a drawing.

The training suggested in the foregoing remarks is the main thing with which one should concern himself; but a few words in regard to "method" in drawing may be in place.

**A METHOD IN DRAWING.**—It is not necessary to have a method in drawing. So long as the result is correct, so long as you render nature faithfully, it makes very little difference by what method you produce your result. However, there are certain methods of procedure that are usually followed by expert artists which it will be well for you to become acquainted with, as they are rational and usually lead to economy of execution. The main principle is, proceeding from the whole to the part—that is, drawing the margin of a house before you draw the windows; drawing a window-frame before you draw the panes; drawing a man before you draw his eye; a landscape before you draw the leaf on a tree.

To some persons the understanding of this method is very difficult. I have had pupils who were not children, but really "grown ups," who would begin by drawing a pair of eyes, a nose, and a mouth on the paper before drawing the outline of the head or body, or, when sketching a landscape, begin by drawing a near branch of a tree without any indication of where the trunk or top was to come, who, on being rebuked for proceeding in such a roundabout manner, would protest that they had to begin somewhere, and they did not know what I meant by drawing the whole without the part.

Knowing of this difficulty, I have tried to make the matter plain in the diagrams given with this chapter. In Figs. 1 and 2 the form a, b, c, d represents the bulk, the width, and height of the group against the window-pane A; the form e, f, g, h represents the bulk of the group against the B window-pane; while the part i, j, k, l should be included if the parts of the object below the window-pane are to be included in the drawing. I should advise the beginner to use this method of placing limits to the *several parts* of his subject before he begins to draw a *single part* of his subject.

The method, being reduced to directions, reads: Draw a line (a, b) touching the highest point of your objects; a line (c, d) touching the lowest point of your objects; a line (a, c) touching the extreme left-hand object; a line (c, d) touching the extreme right-hand object—the first two to be horizontal or nearly so, the latter two to be perpendicular or nearly so.

This rectangular frame is to contain your *whole* subject. You may then cut it up into smaller forms suggested by the position of the principal objects. For example, in Fig. 2 we see how the addition of the lines g, h, i, j, k assist in further limiting the position of many parts of the subject. So, too, the lines e, i and i, h in Fig. 4.

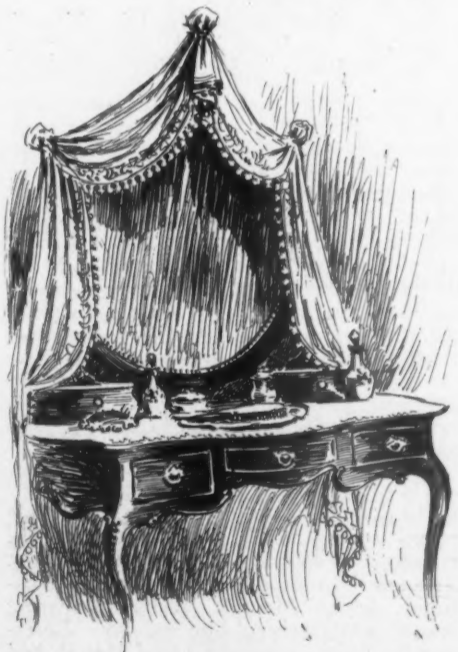
After the subject is thus "limited" or "placed," you proceed to draw the outline. Notice that the silhouette is marked 5-6, while the outline 7-8 was really drawn first. This is done with a purpose. It is done because we are not so anxious to show what an outline (7-8) is—anybody recognizes one when he sees it, as we are to show how the artist imagines outlines in nature. You must first learn to see forms like Fig. 5-6 before you can draw them in outline like 7-8.

Briefly, Fig. 7-8 is a map of Fig. 5-6. If you will now put a branch of leaves, a whisk-broom, a paper-cutter, and a fan against the window-pane, as in our photograph, and try to see it as 5-6, then draw it at first as 1-2, then as 3-4, then as 7-8, you will find that this first chapter has really taught you to draw in outline. **ERNEST KNAUFFT.**

## THE HOUSE.

### A MUSIC OR RECEPTION-ROOM.

To be in harmony with the style, a light and tender range of colors should be used. The panels of painted tapestry after Bouguereau should be in paler tones than the original pictures. The mouldings that frame them should be in dull gold and there should be no sharp lights of burnished metal anywhere. It is a mistake that is frequently made to use burnished gilding in furnishing a room in this style, and nothing is more calculated to destroy its effect, which should be cheerful, but even in tone. There is a wide choice of colors for woodwork and upholstery, but some single color with its tints should be adopted. This may be citron, lilac, celadon, lavender, or any one of the long series of similar tones, gay, but not crude. The panelling of the doors, for instance, should be in two or three tones of the reigning color; the wall above the tapestries should be tinted in another, and the slight cove above that, separated from it by gilt mouldings, in a third. The window-hangings and the portières should rather match the general tone of the tapestries. The ceiling should be painted. A group of cupids in the centre with a few sprays of climbing roses or morning-glories would form an appropriate subject. The painting may be done on canvas, which can be glued on the prepared ceiling. The exposed woodwork of the piano and other furniture should be dull gilt or painted in Vernis Martin. Avoid satiny textures and intense tones of color for the upholstery. It is sometimes difficult to find a carpet to suit such a room; but a visit to any of our large dealers will probably result in securing the desired kind. Eastern rugs, as a rule, are inappropriate both in color and style of ornamentation. Little need be said of the canopied bed or the dressing-table, as the drawings explain themselves fully. The main point in each is in the simple but effective arrangement of the draperies. The tent-shaped canopy is, of course, attached by a



DRAPERY FOR A DRESSING-TABLE.

cord to a hook or pulley in the ceiling, like a mosquito net. If of bobinet it may serve the same purpose if the folds are loosened out and drawn about the bed. The framework of the bed should be enamelled, preferably white. The drapery of the dressing-table may be of china silk or dotted Swiss muslin.

## PROGRESSIVE WOOD CARVING.

## IV. THE BYZANTINE STYLE.

THE design for a set of shelves given in this number is so constructed as to form a useful and decorative addition to either library or dining-room. If used in the library, the lower shelf will be found large enough to hold books, and the upper one can be used for bric-à-brac. If used in the dining-room, it will hold a dozen plates, and small dishes can be placed on the lower shelf in front of the plates. By placing a row of hooks beneath the lower shelf, a number of steins or pitchers can be added. The length of the shelves can be varied to suit any particular wall space, but to hold a set of nine-inch plates it should be fifty-four inches long

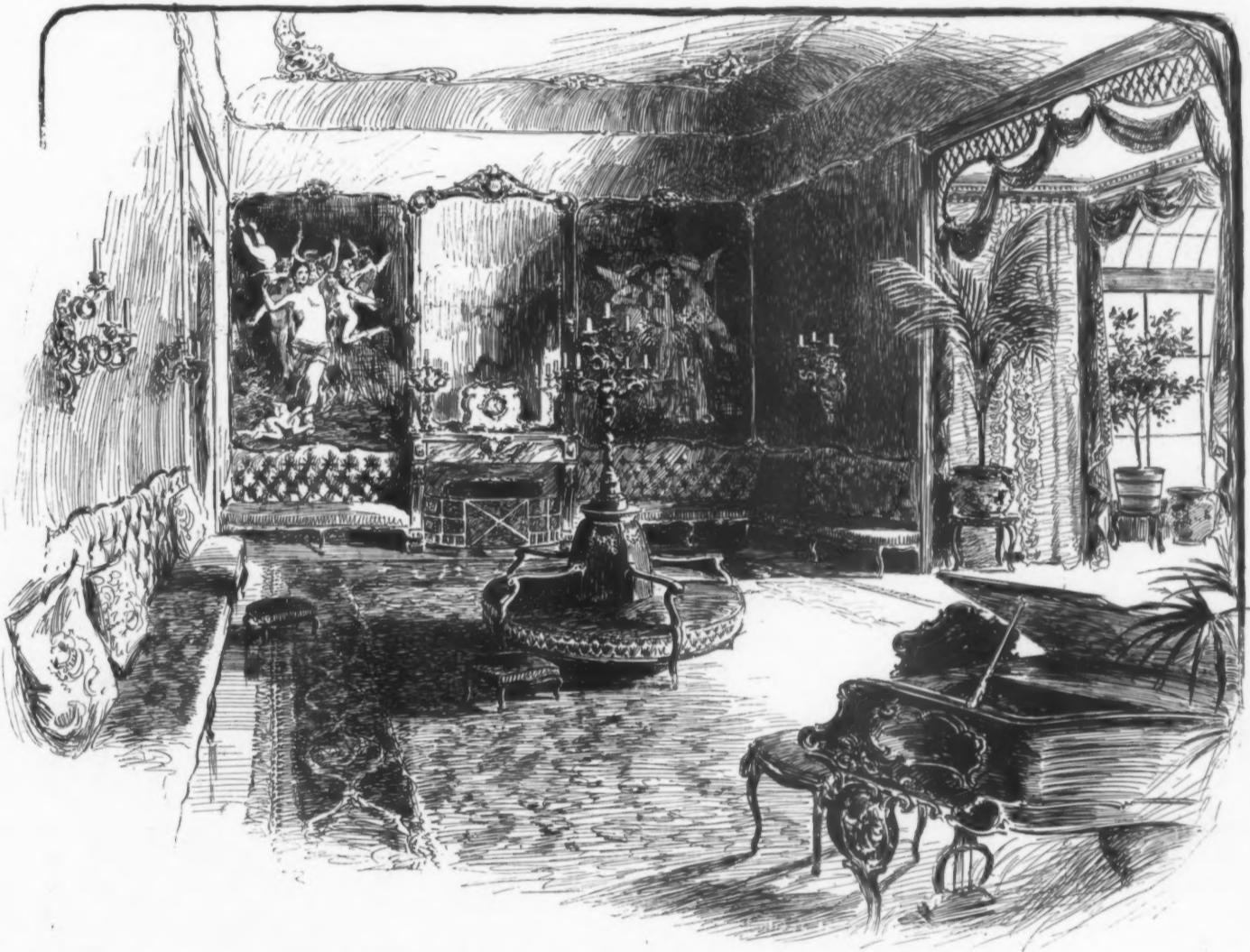
the openings, but the edges themselves remain intact, the carving sloping away from them gradually.

Having completed the three stages of the Viking ornament, we now take up one of the simplest forms of historic ornament proper, the Byzantine. This style of ornamentation is often seen in its simplest form on the stone-work of many of our large buildings. Its characteristics are the sharp points and angles of its leaves and its peculiar modelling, the points of the leaves being hollowed instead of rounded.

Having traced the design very accurately upon the outside of one of the brackets, prepare for work by fastening the wood to the bench with a clamp at each end, placing a piece of thin wood between the clamp and

open side away from the leaf. Then with a flat gouge, selected to exactly fit the pencilled outline, cut down the sides of the points from the cut already made by the veining tool to their tips. Let the depth of the cut be very slight at the extreme end of the points, and exercise great care not to break off the ends, as the crispness and expression of the leaves are lost by so doing. Wherever a long curve occurs, on leaf or point, the tool must be tipped, in cutting the outline, sufficiently to undercut it quite sharply. This, by making a deep shadow, increases the apparent depth of the cutting, and adds very much to the effect of the work.

The outlines now having been entirely cut, the background is removed, and if the foregoing directions have been carefully followed,



MUSIC OR RECEPTION ROOM IN LOUIS XV. STYLE. DRAWN BY W. P. BRIGDEN.

inside, and the shelves should have a groove a quarter of an inch deep, two inches from the back. The pieces should be accurately fitted together by the cabinet-maker before the carving is done. It can then be easily put together with glue and small nails at home. These shelves, made of oak and stained nearly black, look extremely well in a dining-room, the dark finish making a very pleasing background for the coloring of the china. There are many other woods which are softer, and also very agreeable to carve. Either mahogany or sweet gum is appropriate, but in many places these are difficult to procure, while oak is always easily obtained.

The ends of the shelves are carved, inside and out, the design being the same on both sides, except where it is broken by the fitting of the shelves inside. Here it is continued to

the work to prevent defacement. Then with a medium-sized veining tool (No. XI., 3-32 of an inch) the outlines of the design are cut just outside of but not removing the pencil-marks. In outlining the leaves, begin at the points, and cut toward the angle where the points join, letting the tool sink deeper in the wood toward the intersection of the points, and cutting it away but slightly at the points themselves. It should not be lowered more than a quarter of an inch at the deepest part. This being done, the next thing to consider is the sharp cutting of the outlines.

As a preliminary to this part of the work, take the veining tool No. II., 10 1-16, and with it cut down at every angle where two points of the leaves join. One quick tap of the mallet will sink the tool's point in the wood a quarter of an inch perpendicularly, the tool being held, of course, with its

should leave the corners perfectly clean and well defined. The wood should not be removed to a uniform depth, but should follow the outline cutting, being deeper in the corners and slight at the points. It should have a wavy effect, the marks of the tools showing.

The modelling of Byzantine ornament, while very effective, is not at all difficult to one who has a good eye for curves. The ornament, itself composed of large curves, starts from a common point, one scroll flowing from another in a graceful sweep, while each leaf forming a part of that scroll continues in its own form the same curve, and each point of the leaf forms in the same way by its modelling a continuation of the same curving form. It is therefore necessary, in modelling the leaves, to constantly observe the effect as a whole, and keep to the true curves as shown in the design.

It will be noticed that the first point of each leaf, as you follow the stem up, is rounded, while those above it are hollowed, the angles between the points being left high. For the modelling of the hollow points, a No. II. 11 5-16 fluter is used, and starting from near the end of the central point of the leaf, let it sink in the wood to nearly the depth of the background, following the curve of the leaf, and gradually coming to the surface as it reaches the base of the stem. On either side of this central cut one more is made, half the depth of the first, and losing itself in it as it approaches the stem. Cut with the slant of the grain as far as possible. The cut will then look smooth and glossy. Each of the hollowed points is treated in the same way, all of the cuts converging to one common source, yet each one continuing in itself the curve of the leaf and of the main scroll. The first point of the leaf is then rounded with a flat gouge (No. II. 3½) to a sufficient depth to harmonize with the other modelling.

It will be noticed that some of the leaves have a long, smooth sweep on the concave side, with all of the points on the outside. The inner edge of these leaves is left high and strongly undercut. The shading of the design indicates the location of the midrib, and the modelling of the inner side is simply one long, smooth sweeping cut with a flat gouge, losing itself on its inner side in the midrib. It will be noticed that each leaf where it overlaps the one below forms a hole, called an "eye," and from this eye extends a separating ridge, called a "tube," which loses itself in the stems of the leaves. These tubes must be left high next to the eyes. Take a medium-sized veining tool and make a deep cut each side of the tube. These gradually approach each other, and die out as they near the stem. The wood is then slightly removed with a flat gouge on either side, thus leaving the tubes in relief.

The repeating pattern on the front of the shelves is cut in very low relief, with only sufficient modelling to indicate the overlapping of the parts, and the slight cutting on the edges of the brackets has no modelling at all, being only small circles in very low relief, suggesting a row of beading.

KARL VON RYDINGSVÄRD.

#### EMBROIDERY.

THE two designs given this month for centre-piece and border are both of conventionalized orchids. These flowers are most graceful and artistic in form, and give wide scope to the worker in the matter of color and the uses to which they may be put. The border if embroidered on white linen will be suitable for a carving-cloth, tea-table cover or bureau scarf. On heavy colored linen it would be an effective decoration for a curtain. It could be used across one end, as a fall-over at the top, or as a border to both sides.

For a carving-cloth or tea-cloth select fine but heavy Belgian linen, as this has more body than other sorts, and is preferable for table use. If worked entirely in white filo-floss it will be found most dainty and charming, and will not clash with other decorations. If color is desired, the orchids may be embroidered in dull shades of lavender, the leaves and scroll effects in pale, dull olive. The work should all be done in solid Kensington stitch, and as close and heavy as possible. In doing this work, much of its beauty depends on having the stitches well blended and very close together. Also much is gained in effect if the outlines are kept sharp and well defined.

A very charming curtain would be of dull olive linen with the design used as a border at the bottom and as a fall-over at the top. Let the work all be done in the brighter tones of olive. For the orchids select the light, shimmering tints of the color, and a darker shade for the stems and the leaves forming the heart-shaped figure in the border. For the leaves grouped between these figures select a dark shade for the base, but gradually

shading till a light, brilliant tone is used for the tips of the leaves. The whole scheme of color will be very delightful, and will harmonize with almost any room.

For the centre-piece select a fine piece of Belgian linen. Let the orchids be embroidered in white filo-floss and shaded with palest Nile green. For the leaves select medium shades of olive green, but using more of the lighter tones, so as to preserve delicacy of color throughout. The edge may be finished with an embroidered edge in scroll or ribbon effect, or, what would be much handsomer, a border of Renaissance lace. This may be bought in almost any size, but can be readily made at home. The work is quite simple to learn, and has the merit of being rapid as well as effective.

Finished with a simple scroll or scalloped edge this design is suitable for a doily to be used on the table either for carafe or bouquet-holder. Any color preferred may be used for the orchids, but either pure white or some very delicate tint will be found most desirable. Brilliant colorings are fascinating in themselves, but are not found to be satisfactory for table linen, as they utterly kill every other decoration in the way of flowers or china.

### NEW PUBLICATIONS.

LITHOGRAPHY AND LITHOGRAPHERS, by Joseph Pennell and E. Robins Pennell, is in the main a history of the art of lithography, with a chapter of "Critical and Technical Suggestions" added. To the general reader what Mr. Pennell has to say about the recent revival of artistic lithography and its present prospects is the most interesting part of his book. The revival may fairly be said to have been begun by Mr. Whistler in England and by M. Fantin-Latour and the poster-designers in France, and if we add the late Felicien Rops and some of the designers for the German publications Pan and Jugend and the French L'Estampe Originale, there are hardly any others to be taken account of. The endeavors of Mr. Montague Marks to found a lithographer's club in New York are related, but, as is well known, they resulted in failure, and America has, so far, taken no part in the revival.

Mr. Pennell adheres to his championship of the use of transfer-paper, though, as he admits, it has had many defects, and but one advantage, portability. Now, however, that a good printer will, according to him, undertake to transfer a drawing from ordinary drawing-paper to the stone, provided only it is done with lithographic ink or crayon, there can be no question as to the greater convenience of paper. Mr. Pennell's remarks on color are of the greatest importance to intending experimenters. He would have them avoid every attempt at getting mixed tints by superposition in the printing-press. It implies too much labor of a purely mechanical sort. What he recommends is the use of one or two colors in addition to black, as has been done by Mr. Whistler in some of his French sketches, and by Mr. McLure Hamilton in his portrait of Mr. Gladstone, printed as one of the illustrations to Mr. Pennell's book. Several of these illustrations have been very beautifully printed as separate plates, and are excellent examples to follow. The majority of those printed in the text serve merely to remind the reader of the salient points of the originals. (The Century Co.)

SOCIAL LIFE IN THE BRITISH ARMY, by a British officer. The author has given us a familiar picture of military life in England, and when we take into consideration the fact that Great Britain alone among all the continental countries maintains a considerable standing army without compulsory service, it can readily be seen how valuable this book is, for it portrays the social organization, the régime of sports and pastimes, and all the pursuits that foster manliness and efficiency in the British soldiery. In particular, the author points out that the officers are not only sportsmen and accomplished men of the world, but that in the lines of adventure and exploration they have made notable contributions to the modern advance of science and geography. The illustrations by Mr. Caton Woodville are extremely clever. (Harper & Brothers, \$1.)

THE CUBAN AND PORTO RICAN CAMPAIGNS, by Richard Harding Davis. Readers of Scribner's Magazine will remember this remarkable series of articles by Mr. Davis. They have now been collected and put together with a great deal of additional matter, accompanied by many illustrations from photographs and drawings showing the history

of the war from beginning to end. Mr. Davis writes delightfully and with a thorough knowledge of his subject. (Charles Scribner's Sons, \$1.50.)

LEST WE FORGET is a charming series of pictures in chromo-lithography of the battle-ships used in the late war, which will appeal to every patriotic American. (Herrick & Co., \$5.)

PEEPS AT PEOPLE, by John Kendrick Bangs. Mr. Bangs has taken up the subject of the modern woman reviewer and her methods of getting at celebrities in a manner at once delightful and full of caustic humor. Miss Witherup's adventures with Hall Caine and Ian Maclaren are the two best character sketches in the book, and we can recommend nothing finer for an attack of the blues than a perusal of its contents. (Harper & Brothers, \$1.25.)

WHEN CUPID CALLS is the pretty title of a new book of verse by Tom Hall, whose "When Love Laughs" was such a success last year. Mr. Hall's society verse is smooth, agreeable, and decidedly pleasing. The book is printed in unique type, each page having a border design, two colors alternating through the book. There are also numerous illustrations. (E. R. Herrick & Co., \$1.50.)

MASTERPIECES OF ART is the title of a very fully illustrated catalogue of plastic reproductions of antique, mediæval, and modern statuary, architectural details, and other reliefs suitable for interior decoration, for schools and academies of design, and for amateurs, by L. Castelvechi & Co. The illustrations include all the more famous specimens of Greek and Græco-Roman sculptors, including the latest finds, such as the Hermes of Praxiteles, and such indispensable things as the complete frieze of the Parthenon. Egyptian and ancient Mexican sculpture are represented, and there are numerous specimens of the most celebrated modern masters, from Michael Angelo to Canova, Thorwaldsen, and Powers. A full list of anatomical studies includes the complete anatomy by Houdon, Goudron, Jacot, Michael Angelo, and others, and many studies of torsos, arms, heads, and other parts. Masks in great variety are very suitable for wall decorations. Conventional and naturalistic studies of leaves, fruit, and flowers are of use to young beginners in drawing and modelling; and the student of architecture can hardly dispense with the full reliefs of the classic and Renaissance orders and the beautiful surface decorations from the Alhambra and from the cathedral of Notre Dame. (L. Castelvechi & Co.)

THE ASSOCIATE HERMITS, by Frank R. Stockton. One always expects an abundance of quaint humor in Mr. Stockton's work, and the present story shows no diminution of it. An old gentleman and his wife undertake their daughter's wedding journey by proxy, and leave the young couple to have all the comforts of a well-regulated home during their honeymoon. The old people find themselves in a camp in the Adirondacks, and are forced to chaperone a young lady, the daughter of a friend. All the young men in the neighboring camps fall a victim to her charms, and the fun waxes fast and furious, until it finally reaches a satisfactory termination by her engagement to one of them. (Harper & Brothers, \$1.50.)

THE LAND OF THE PIGMIES, by Captain Guy Burrows. Since the stir made by Mr. Stanley's story of his latest explorations in the Dark Continent and the announcement of the founding of the Congo Free State, little attention has been paid to equatorial Africa, and many persons have undoubtedly believed that the experiment has been a failure. But Mr. Stanley in his introduction to Captain Burrows's sincere and captivating book writes with enthusiasm and conviction regarding its success. The title is a fascinating one and suggests the gratification of our legitimate curiosity respecting the little people whom the Emin Relief Expedition discovered in such numbers. We get a very good idea of the land haunted by the Pigmies, as well as the characteristics of the larger aborigines. The book is written in simple style with remarkable skill. It will take its place as one of the most notable books of travel of recent years. The illustrations are abundant and good. (T. Y. Crowell & Co., \$3.)

THE art of firing china was demonstrated last Thursday at Miss Wynne's, 65 East Thirteenth Street, New York, when, for the delectation of a small audience, she showed the whole process, including the stacking of about thirty pieces, and the lighting of the kiln. After a few hours, when the kiln was opened the most excellent results had been obtained, all the pieces having acquired a wonderfully high glaze. This firing is a part of her business in which Miss Wynne justly prides herself, having given it her especial attention for twenty years.

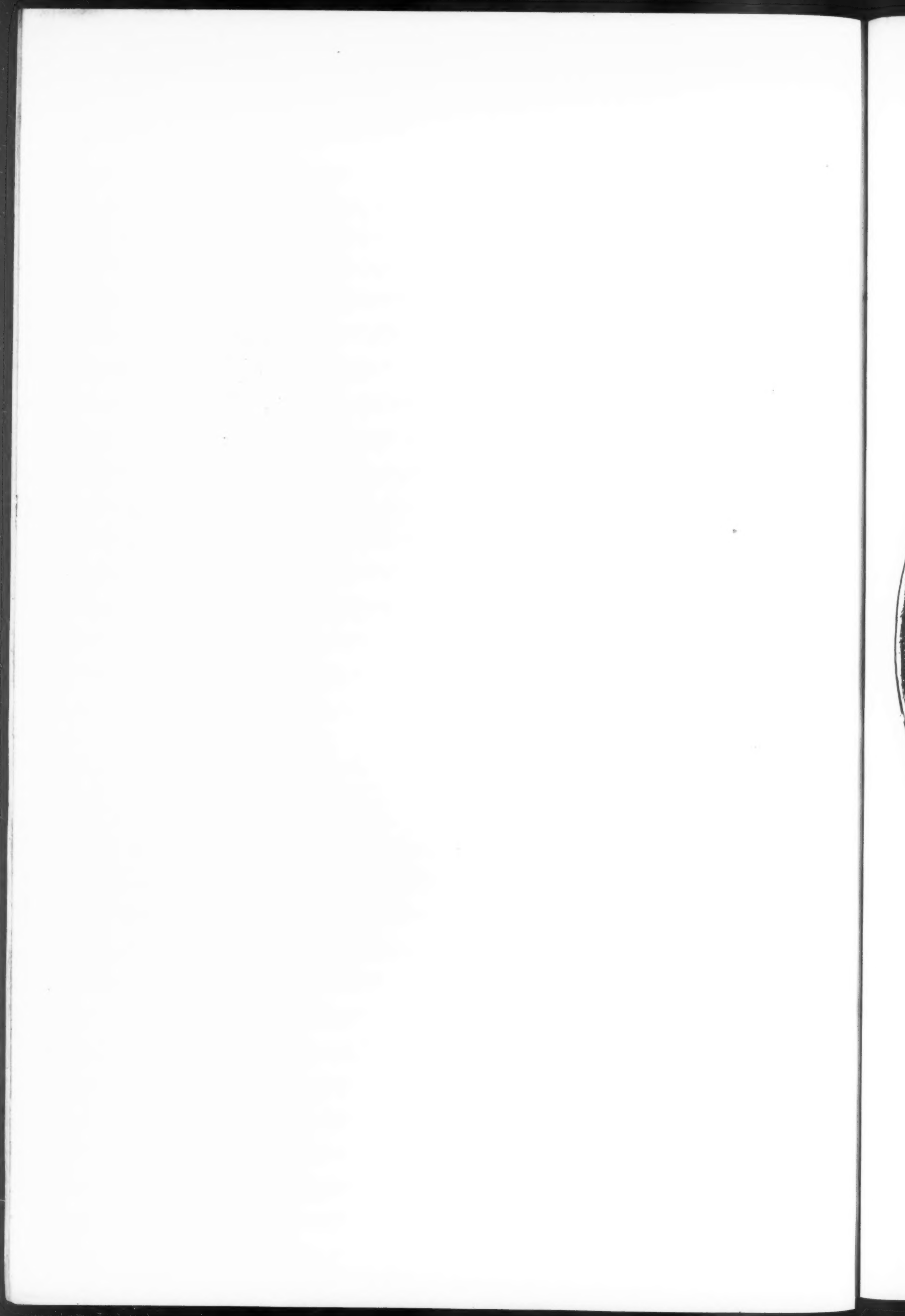
# THE ART AMATEUR FACSIMILE COLOR STUDIES

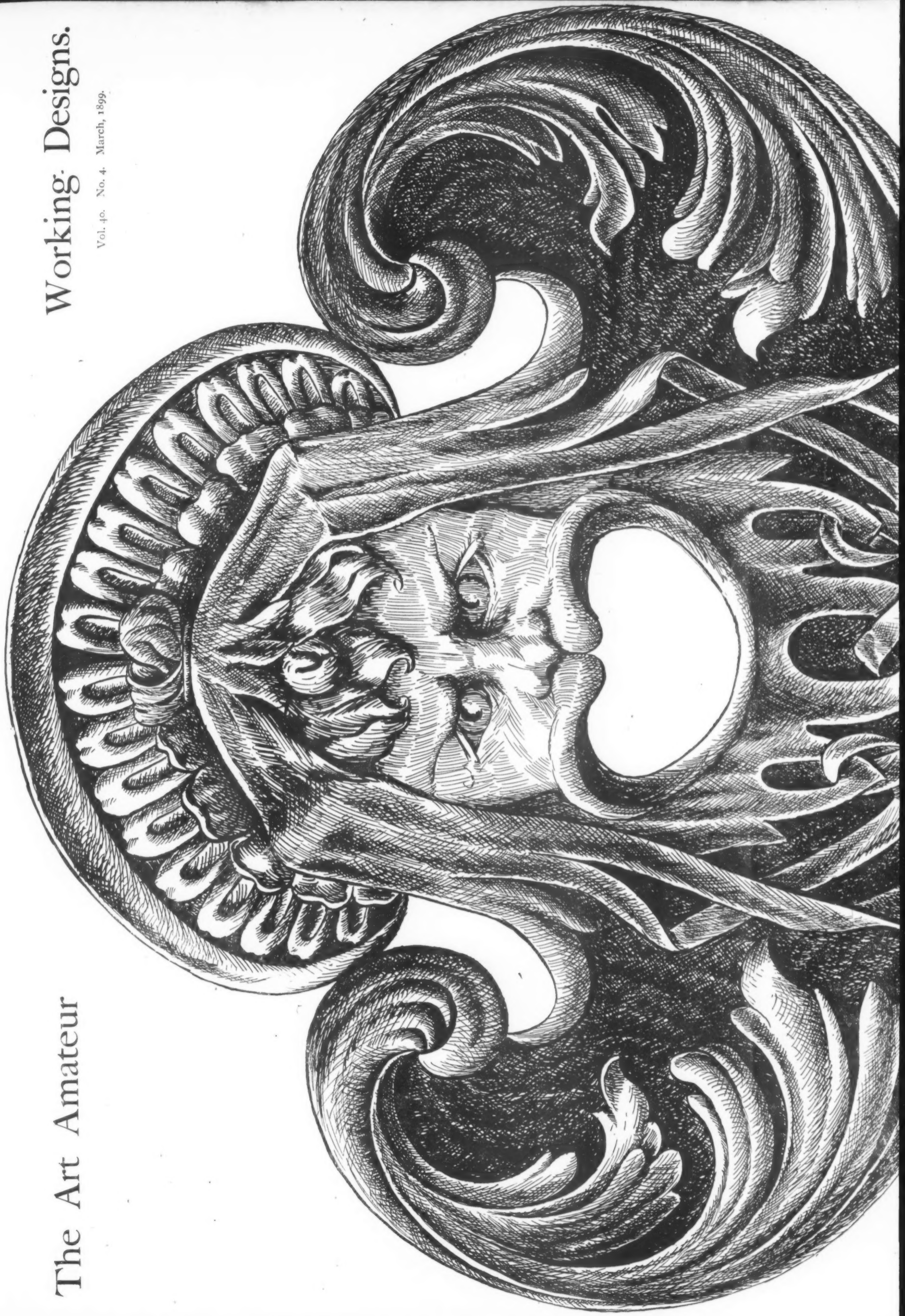


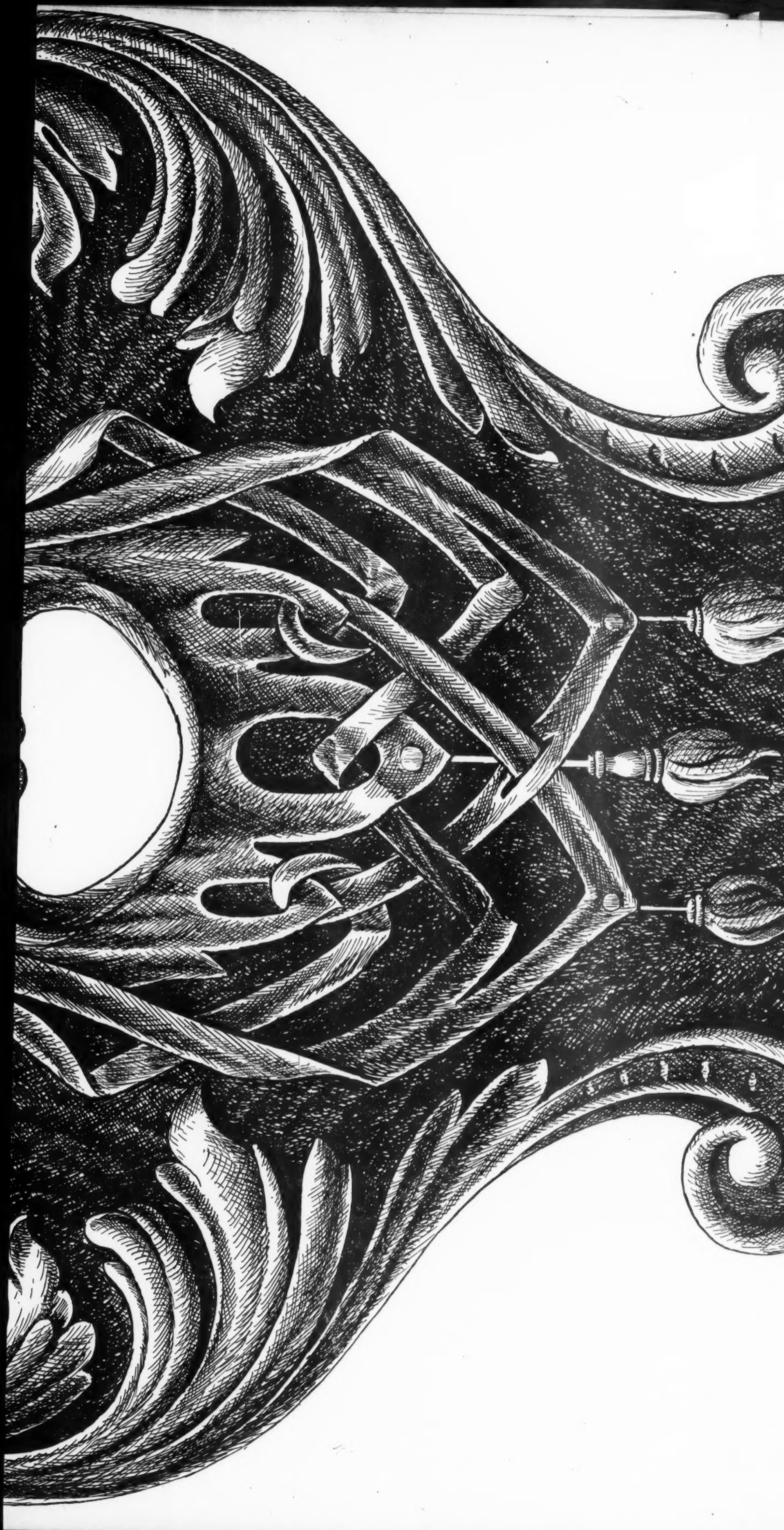
No. 353. ORIENTAL DECORATION FOR A PLATE

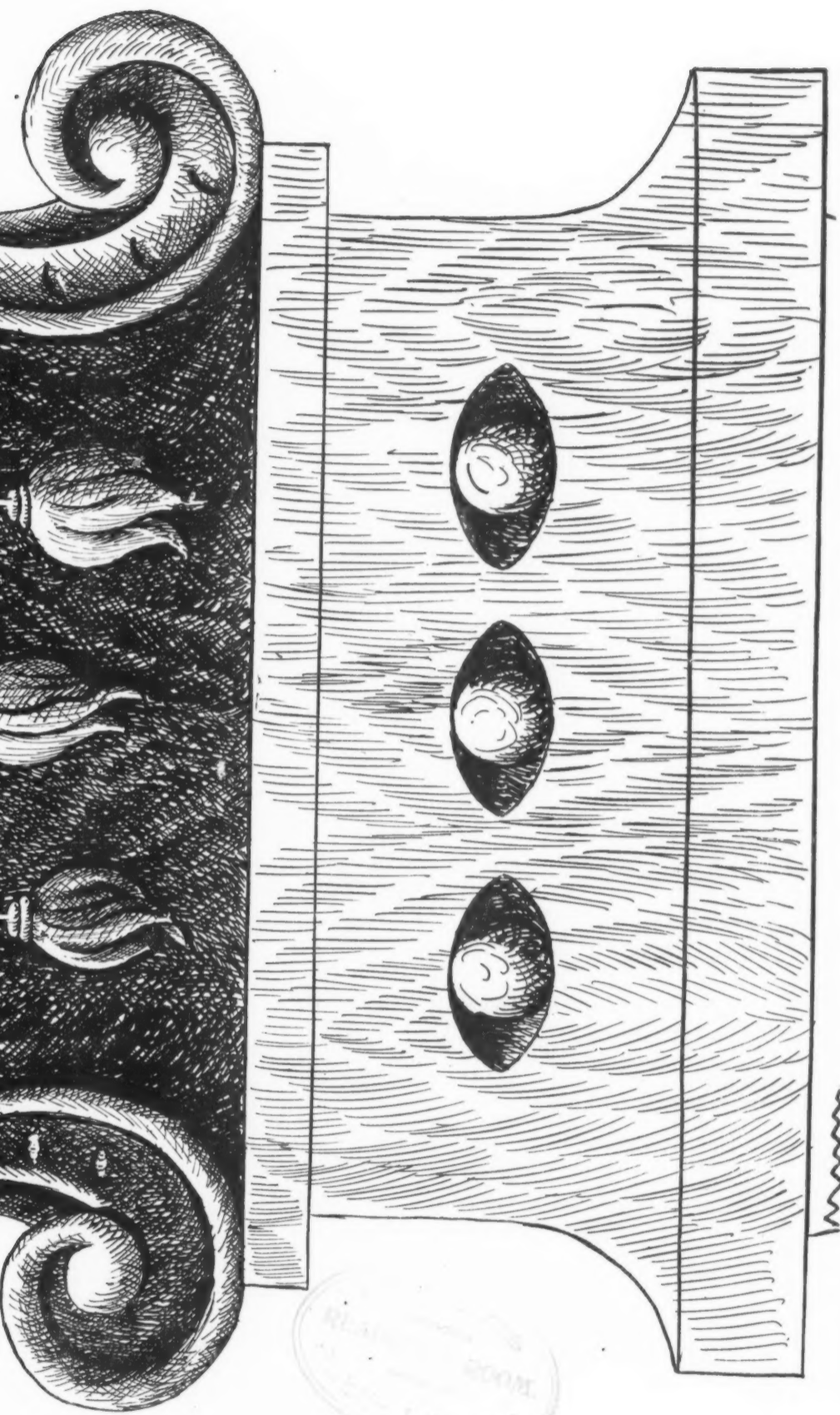
By FRANCES X. MARQUARD

Tint the centre of the plate with Imperial Ivory. Trace an accurate copy of the forms and paint in the yellow background. It should be a rich, reddish yellow, and may be obtained by using either of the colors, Yellow or Gold Yellow. It may be painted on or grounded with powder color. Yellow is the first color to be placed, because it changes less in repeated firings than other shades and keeps its high glaze. Correct the drawing and fire the plate. Tint the blue leaf shapes with Sevres Blue or a combination of Deep Blue Green and Night Green. A beautiful brown may be secured by mixing Violet of Gold and Violet of Iron, or by Deep Red Brown alone, or by Blood Red. After the solid colors are fired on the plate evenly, there is opportunity to show fine technical skill in finishing with raised gold and enamels. Ornamental gold work should surround each color, and flat bodies of white enamel should be put in the spaces indicated by white. White enamels should surround the largest maroon spaces on the edge of the plate, and may be used also on the border. The Oriental effect of the work will be increased by using gold instead of the larger spaces of yellow, making a background of gold for the leaf shapes composed of blue, white, maroon, and yellow, and other enamels in color may be introduced if desired.





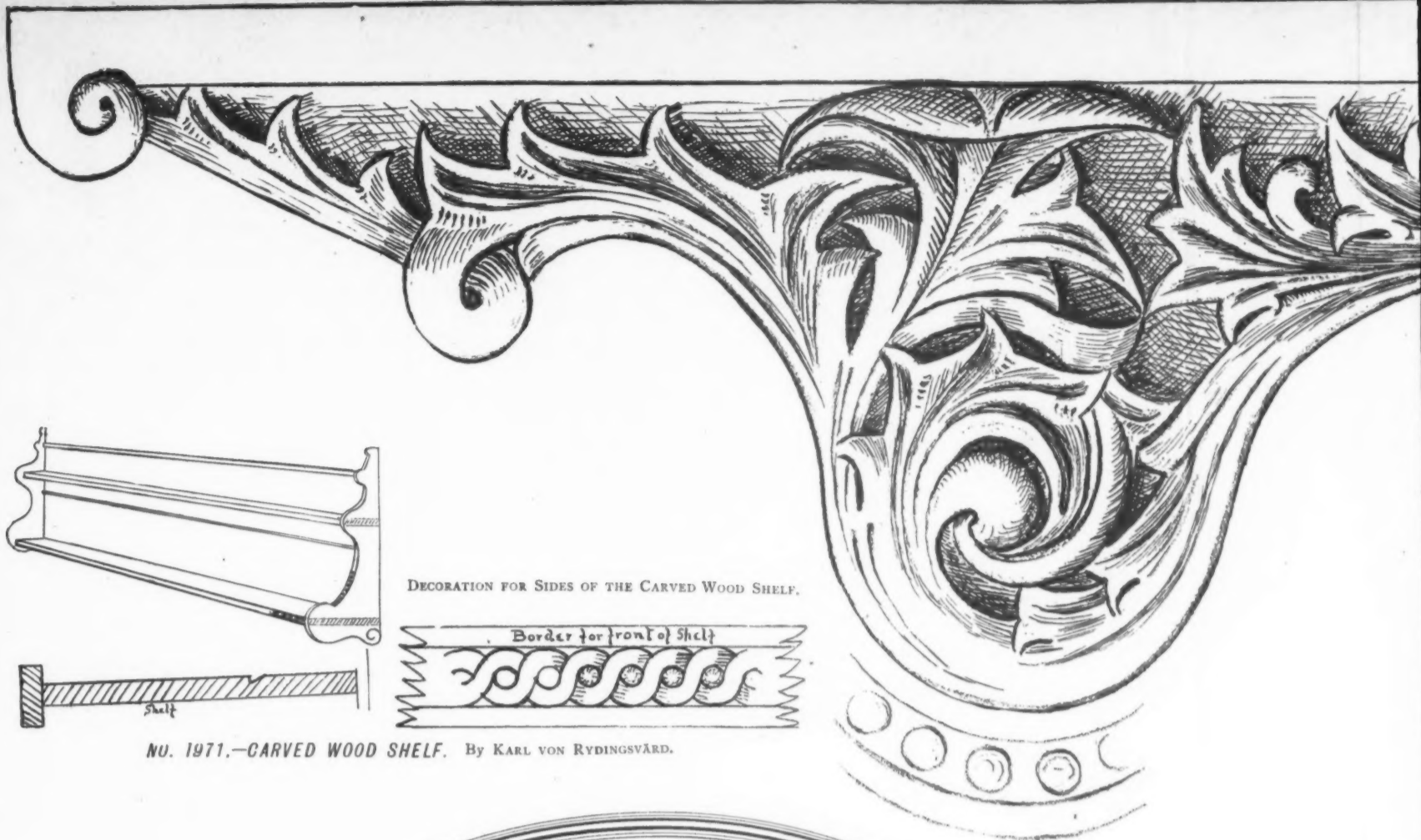




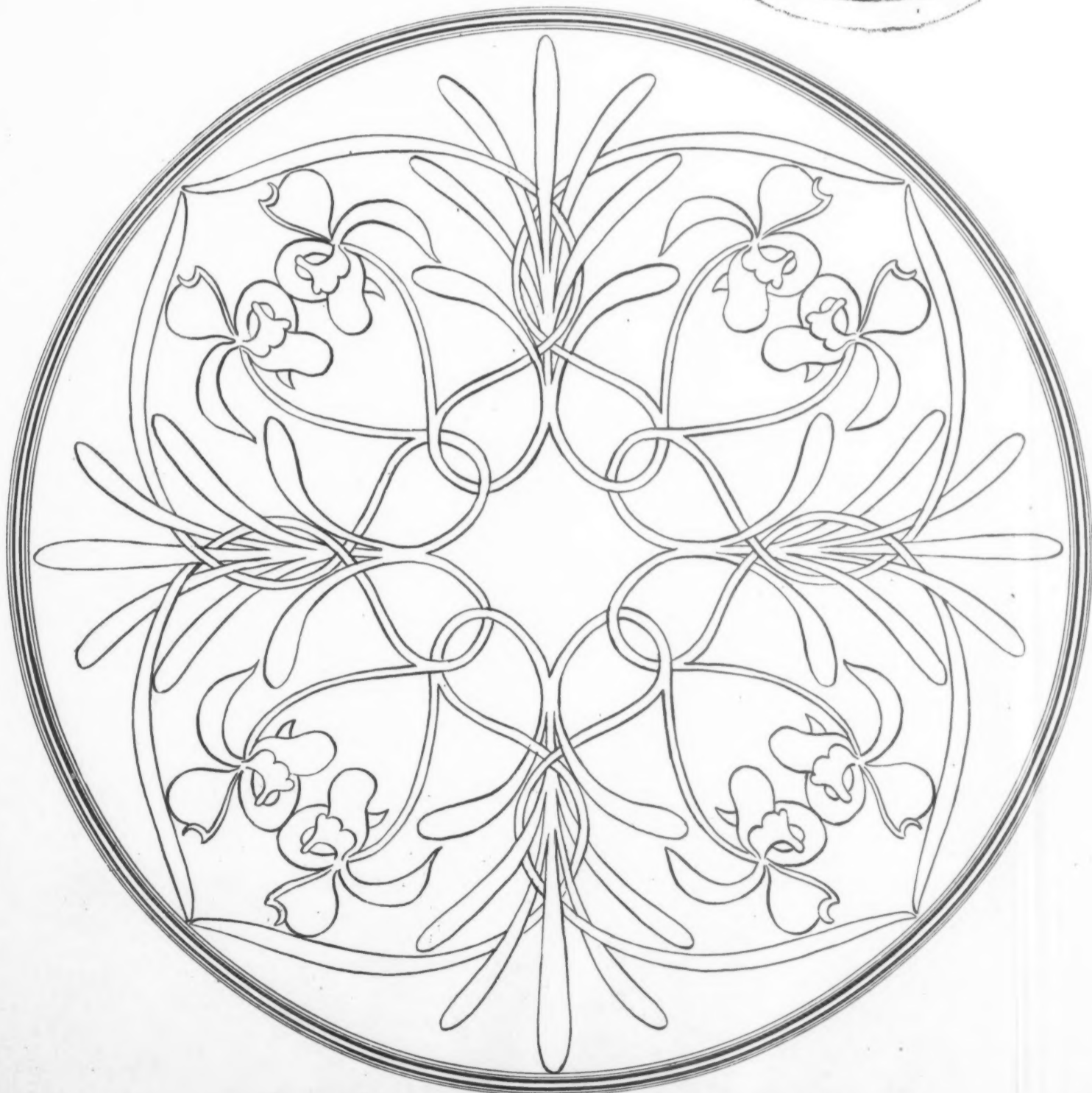
NO. 1970.—DECORATION FOR A CHAIR BACK IN WOOD CARVING. BY RICHARD WELLS.

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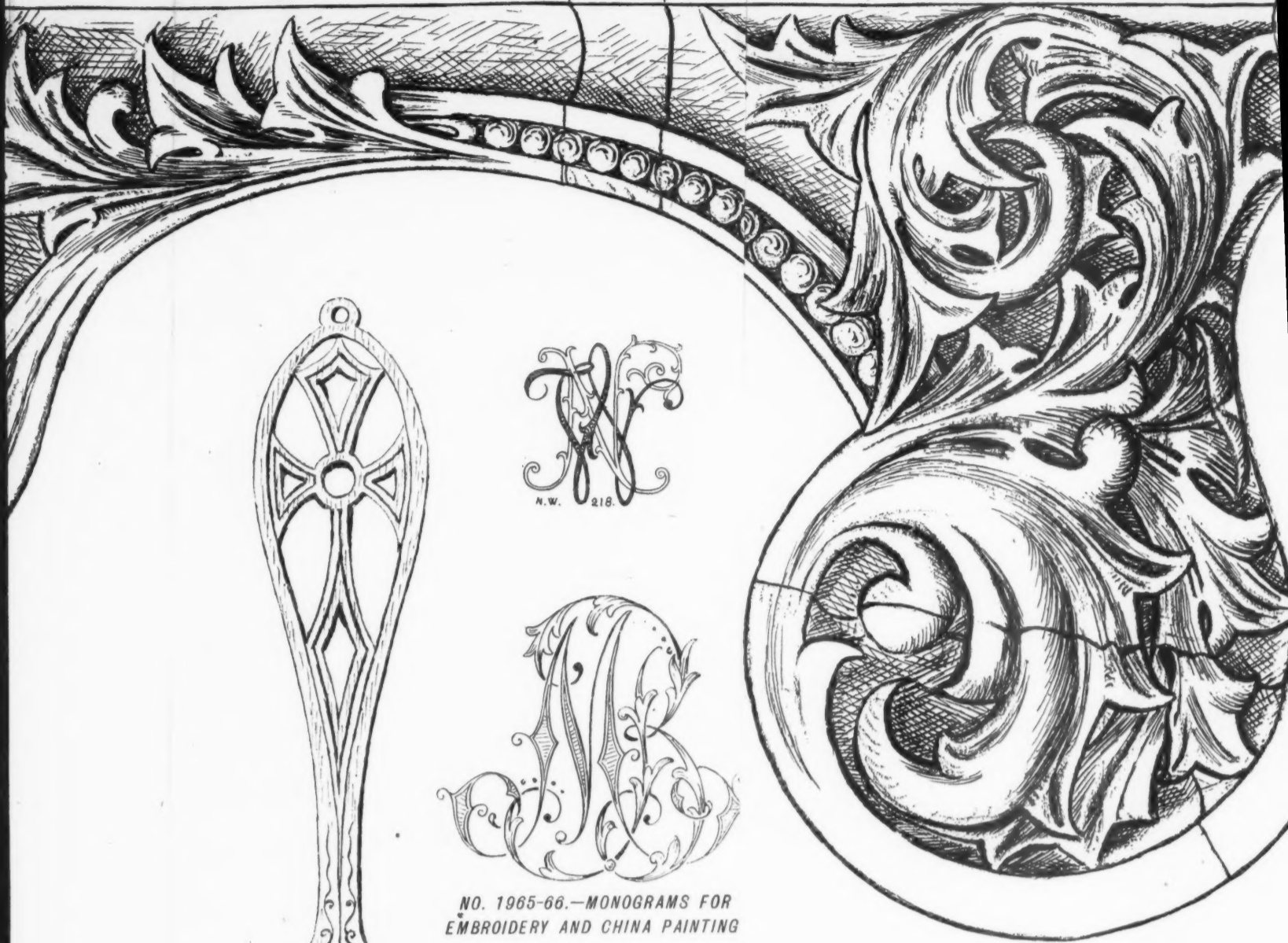




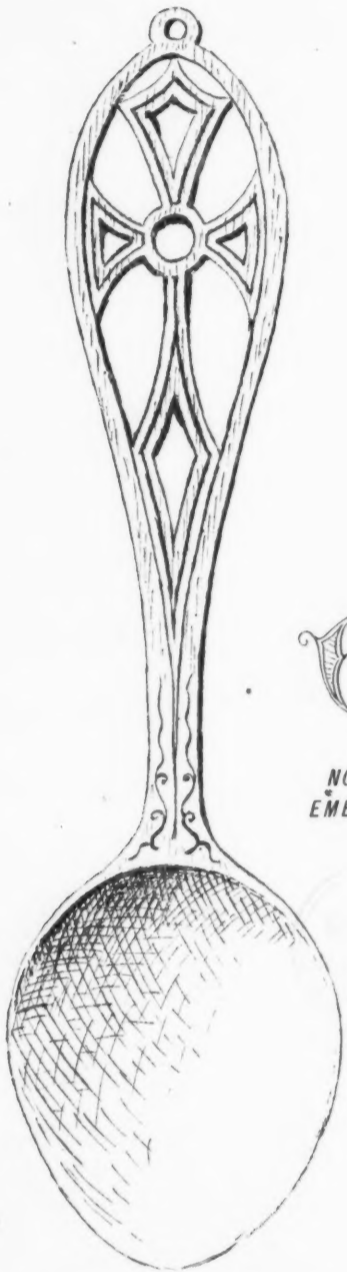
NO. 1971.—CARVED WOOD SHELF. By KARL VON RYDINGSVÄRD.



NO. 1972.—ORCHID DECORATION FOR EMBROIDERY OR CHINA PAINTING. By H. C. MILLER.



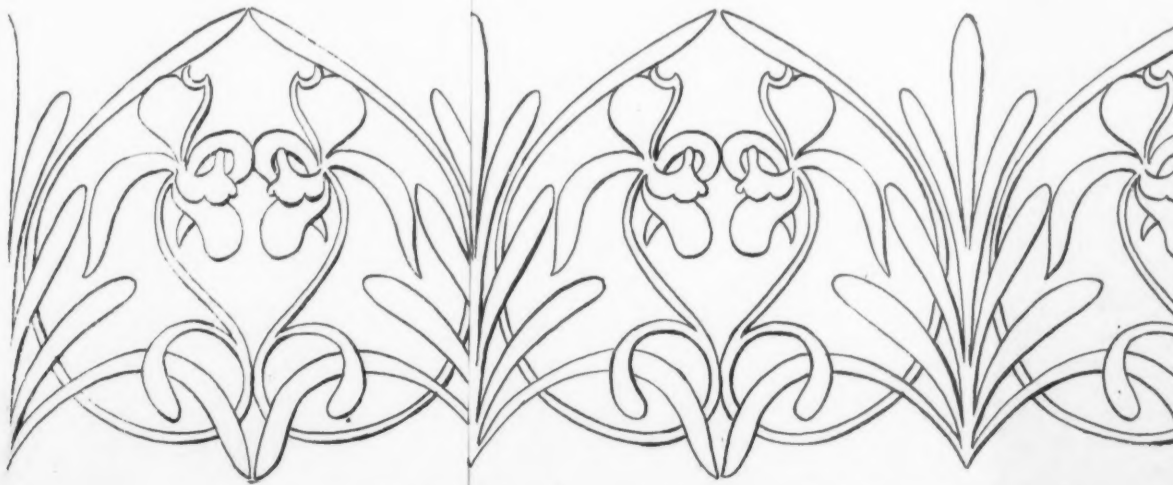
NO. 1965-66.—MONOGRAMS FOR  
EMBROIDERY AND CHINA PAINTING



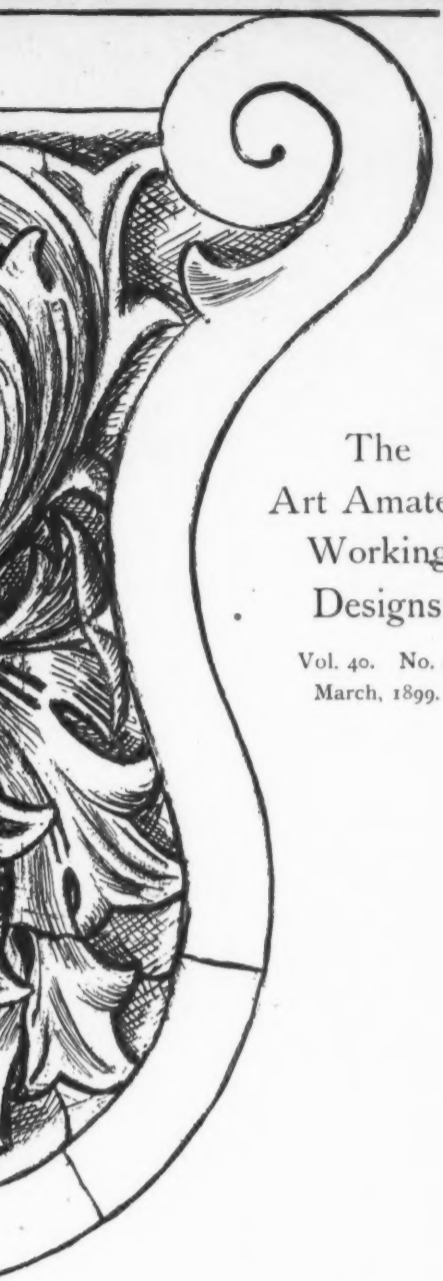
NO. 1967.—CARVED SPOON.  
By RICHARD WELLS,



NO. 1968.—TOP OF A JEWEL CASE FOR CHIP CARVING AND PAINTING.

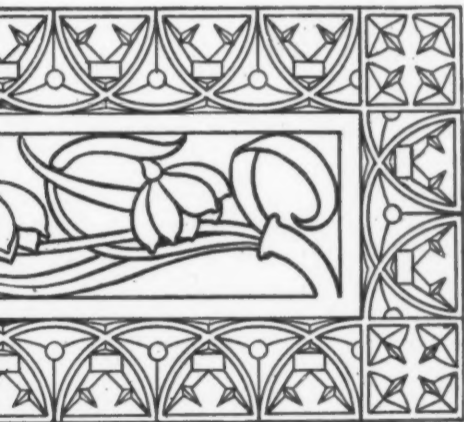


NO. 1969.—ORCHID BORDER FOR EMBROIDERY OR CHINA PAINTING.

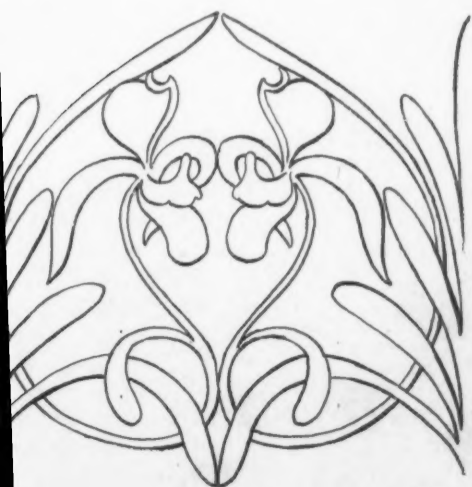


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